A CORRELATION OF CONCEPTS FOUND IN GERMAN EXPRESSIONIST ART, MUSIC, AND LITERATURE

by

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CHAPTER I

THE PROBLEM

Humanities courses are becoming increasingly more popular in both secondary and higher education. One difficulty, inherent in the growth of the humanities program, is the lack of suitable material. This is especially true if the teacher of the humanities wishes to correlate the arts.

Some attempts have been made to interrelate the arts in eras prior to the twentieth century. However, little effort has been made to correlate the arts of the contemporary period. Moreover, conceptual frameworks for the study of the arts are often lacking in available material. Music receives comparatively less treatment than the other arts.

German Expressionism is one important movement in the twentieth century which should be studied for correlative content among the arts.

Purpose of the Study

It was the purpose of this study (1) to discover interrelationships in German Expressionist art, music, and literature; (2) to organize the interrelationships discovered by means of concepts; and (3) to collate representative examples of parallels in the art, music, and literature of German Expressionism.

Importance of the Study

As far back as 1936, the committee on correlation of the National Council of Teachers of English, chaired by Ruth Mary Weeks, reported the following:

> The fine arts--music, poetry, design, painting, sculpture, the dance, and architecture--all express a similar attitude toward life and employ a similar method of mastering experience. . . . To gain this enriched sense of the loveliness of life, this capacity for multiplied enjoyment, this heightened sense of esthetic standards, this power of creative expression (even if through mere vicarious appreciation) is the purpose of the correlations of the fine arts. . . . Such surveys may be organized in four ways: period by period, art by art, basic principle, or theme by theme. (29:156)

Although the report favored the principle-by-principle means for teaching correlated courses at the high school and college levels, in most available books for humanities courses or correlated arts courses authors continue to use a factual presentation. In this study, one stated purpose is to emphasize the thematic or conceptual approach.

Furthermore, in 1960, the Music Educators National Conference in collaboration with the National Education Association sponsored a project in which the subject of music was studied as a means of growth for the academically talented student in the secondary school. William Hartshorn, editor of the report resulting from the project, had the following to say concerning parallelisms among the arts when emphasis is placed upon the concept of form:

> Perhaps the most profound similarity among the arts is that each of them is expressive of values that are intrinsic. . . . The arts are also similar in that their manifestations are ever-present in the ordinary affairs of life. . . . Another basic similarity among the arts is the necessity for an inner logic. . . . Since an understanding of this unity necessarily includes the various constituent elements that are unified, an understanding of form is a necessity common to education in all of the arts. (91:67-68)

In this study, concepts other than the one of form are presented. There is a need to explore other thematic approaches to the correlating of art, music, and literature in German Expressionism, as well as in all phases of twentieth-century art.

In 1961, the National Education Association continued its research into the possibilities of developing programs involving the correlation of two or more arts. This time the National Art Education Association carried out the project. The fact that interrelationships exist among the arts within various cultural epochs was emphasized in the report.

> Furthermore, within every cultural period there are relationships among the various art expressions. Impressionistic music was written at the same time that impressionistic paintings were painted. There

> is baroque architecture as well as baroque music. Romanticism, as an idea, colored all the arts. These are exciting relationships which challenge both sensitivity and intellect. (92:44)

While it is true that in some periods and styles of the visual arts, such as the Federalist period, correlative material in music and in literature cannot be found, interrelationships do exist among the arts in most periods. Some sources recently publicized as suitable material for humanities courses, admit no attempt to interrelate the arts (36:ix).

When the learning of mere facts is at least followed by analysis of these facts, there yet remains to be attained a synthesis of these analyzed facts. According to Benjamin Bloom, there ". . . is needed a larger synthetic theory of learning than at present seems to be available." (5:17) This was first stated in 1956 in the Taxonomy of Educational Objectives, Handbook I: Cognitive Domain. Today the teacher of humanities or correlated arts is still faced with the problem of locating synthesized materials. In this study an attempt is made to solve this problem with respect to art, music, and literature in German Expressionism of the twentieth century.

German Expressionism is an important phase of twentieth-century art. It therefore merits special study. Within this movement rose the German abstract style. Along with the French abstract style, the German school of abstraction has greatly affected the entire contemporary scene in art (46:142). This is not only true in the visual arts, but also true in music as well (47:353).

As for literature, the situation was somewhat different. Whereas many German Expressionist painters and musicians, who left Germany during the Nazi rule, continued to paint or compose in an abstract style, there was an interruption in the influence of German Expressionist writers upon abstract literature. Even before the downfall of the Third Reich, intellectual inertia became apparent especially with regard to the drama. Also, the larger theaters were destroyed during World War II. What plays were performed were either classical or foreign. It was with Bertolt Brecht's return to Germany in 1949 from his exile in America, that the bold experiments of the earlier literary German Expressionists were revitalized. "His contribution to modern drama so far overshadows that of any living German playwright." (19:243)

Delimitations of the Study

Only that phase of the twentieth-century arts known as German Expressionism is surveyed for the discovery of correlative content in art, music, and literature.

Moreover, this search for correlative content is confined to selected concepts of German Expressionism.

These concepts are mainly drawn from literary and art history. Movements in the visual arts are used as points of reference in time.

Important and immediate antecedents to the German Expressionist school have also been included. Correlations are therefore identified among selected works in art, music, and literature from several years prior to the founding of Die Brücke in 1905 through that phase of art, which is known as German Figurative Expressionism.

Also investigated is that style within German Expressionism which is abstract in nature, beginning in the visual arts with the founding of Der Blaue Reiter in 1911 and ending with the period of the Bauhaus.

Assumptions of the Study

Some may question the extent to which it is possible to demonstrate valid parallels and interrelationships among the arts. However, if one assumes that symbolic use of color is one concept in German Abstract Expressionism, it is valid to correlate Kandinsky's Painting with Red Spot (1914), Schoenberg's Die Glückliche Hand (1913), and Kandinsky's play Der Gelbe Klang (1913), since in all three works symbolic use of color is apparent. In this study it is assumed that correlations can be made among the arts so long as these are not identified artificially. That is, one must search for parallels on the basis of content, form or style within a conceptual framework.

Definitions of Terms

Expressionism. A term used in connection with the early phase of twentieth-century German art particularly. In general, although its meaning is multifaceted, the core of interpretation of the word Expressionism as applied to twentieth-century art lies in the fact that it was a reactionary movement to the Impressionist style which preceded it. That is, instead of occupying themselves with portraying impressions of the outer world, artists sought to express the inner or subconscious self, frequently in Freudian terms. In addition, German Expressionists were preoccupied with ideas of Wandlung, that is ideas of regeneration, brought about by World War I.

German Expressionist. Regardless of their true national origin, those artists, composers, and literary figures, who made their principal artistic contributions in Germany or Austria during the German Expressionist movement, are considered German Expressionists.

German Figurative Expressionism. That phase of German Expressionist art in which emphasis is placed upon the distortion of objects rather than upon non-representational forms.

Die Brücke. A German phrase which is translated into English as "The Bridge." This name, discussed in the body of the study (see page 129), was adopted by a group founded in Dresden, Germany in 1905 by Ernst Ludwig Kirchner, Erich Heckel, and Karl Schmidt-Rottluff. Mainly through Kirchner's leadership, these men ". . . developed appropriate linear and planar abbreviations for forms in nature." (20:15) They were German Figurative Expressionists. Although Fritz Bleyl was one of the founders of Die Brücke, he did not become an Expressionist in style nor did he maintain close association with Die Brücke (65:73-74).

Surface Qualities in Expressionist Painting. Two important techniques used in Expressionist painting were matting and scumbling. A matted surface is even, dull, and non-reflecting. In oil painting this effect is produced by using pigments from which the oil has been extracted by blotting, or by using pigments mixed with the smallest quantity of oil. A scumbled surface is one in which opaque colors are dragged over colors already painted, but the painting under the scumbling is not completely obliterated.

Woodcutting. A technique favored by Munch and Die Brücke artists in which a design is cut into a relatively soft wood by means of gouges and knives. "The quality of the woodcut lies in the crisp contrast of dark printing on white paper." (87:808)

Lithography. A process of surface printing based upon the mutual incompatibility of grease and water, the property of some calcerous stones to hold water, and the disposition of greasy substances to adhere to one another. A favorite print medium with contemporary artists, lithography has many possibilities and much flexibility. Lithography gives great scope to the artists' ". . . personal expression and style." (87:810)

Abstract Expressionism. A term used in this study to denote that style within German Expressionism in which the media became non-objective or non-representational in form.

Der Blaue Reiter. A German phrase which is translated into English as "The Blue Rider." This name was adopted by a group founded in Munich, Germany in 1911 by Wassily Kandinsky and Franz Marc. The derivation of the name is discussed in the body of the study (see page 225). Der Blaue Reiter espoused the concepts of Abstract Expressionism.

Bauhaus. A school founded in Weimar, Germany in 1919 by Walter Gropius. Also used as a term symbolic of the progressive twentieth-century attitude toward design and architecture in general.

Atonality. Music written with a "complete disregard" or "conscious rejection" of tonal relationships is considered in the literal sense as having the "absence of tonality." (85:59-60)

Pantonality. A term preferred to atonality by Arnold Schoenberg. Schoenberg postulated the use of the chromatic scale as the compendium of all possible tonalities. A statement in Schoenberg's Harmonielehre sheds further light upon this difficult distinction between atonality and pantonality. A translation has been made by Suderburg.

> Atonal can only signify something that does not arise from the nature of tone. A piece of music will necessarily always be tonal in so far as a relation exists from tone to tone, whereby tones, placed next to or above one another, result in a perceptible succession. The tonality might then be neither felt nor possible of proof, these relations might be obscure and difficult to comprehend, yes, even incomprehensible. But to call any relation of tones atonal is as little justified as to designate a relation of color aspectral or acomplementary. Such an antithesis does not exist. In this matter, the question is not at all examined (as new chords are revealed) whether or not there is even tonality of a twelve-tone series. Probably it is so and with it would be an appearance of its formulation parallel to that which had led to the church modes, of which I say (page 21): "One

> sensed the working of a fundamental, however which it was, was not known, therefore one tested all of them." Here one does not feel it yet, however it is probably present nonetheless. If one seeks a term positively, one could think of polytonal or pantonal. (102:251)

Dodecaphonic System. Otherwise known as the twelve-tone method or technique. It is a system of musical composition attributed mainly to Arnold Schoenberg in which constructive methods are used which differ from the compositional methods employed in prior eras. Briefly, the principles of this technique are as follows:

1. Compositions are based upon an arbitrary arrangement of the twelve tones of the chromatic scale, called a tone-row, or series.
2. Any tone in the series can be transposed to any octave position.
3. In addition to the original form of the series, its form is also subject to inversion, retrograde, and retrograde inversion.
4. The four forms of the row mentioned above can be transposed to any step of the chromatic scale.
5. Any melodic progressions or chordal combinations can be formed from the original row or its basic modifications, so long as the row, whether arranged horizontally or vertically, occurs in the series. All twelve tones of the row must be presented be-

fore the series can be used again.

Inversion. This technique is accomplished by changing ascending intervals into the corresponding descending intervals, and vice versa.

Retrograde. This term denotes the backward reading of a melody. In other words what was the last note in a series, becomes the first.

Retrograde Inversion. The combination of retrograde motion and inversion.

Sprechstimme. Also known in German as Sprechgesang which literally translated into English means "speaking voice." Defined as:

> . . . a type of recitative invented by Schoenberg in which the vocal part is spoken to exact time values, with the vocals momentarily touching the indicated pitch and at once rising or falling away from it. (99:16)

Contrapuntal. In the style of counterpoint. A musical term which describes a composition wherein lines or parts having individual melodic significance are combined into a single musical construct.

Canon. A contrapuntal composition in which all the parts have the same melody throughout, although starting at different levels. There are many different types of canon.

Organization of the Remainder of the Study

Chapter II includes a review of selected literature possibly appropriate for humanities or correlated fine arts courses.

In Chapter III selected concepts of German Figurative Expressionism are identified. These are used as bases for correlating selected works in art, music, and literature. Examples of these selected correlated works are presented at the end of the discussion of each concept.

Chapter IV contains a discussion of the style within German Expressionism which is abstract in nature. Selected concepts are explained and, as in Chapter III, are used as foundations for pointing out interrelationships among selected works in art, music, and literature. Examples of these selected correlated works in the abstract style are presented at the close of the discussion of each concept.

In Chapter V, a summary of the study, conclusions, and recommendations for further research are presented.

CHAPTER II

REVIEW OF SELECTED LITERATURE FOR USE IN HUMANITIES COURSES

Purpose of the Review

There are many different types of books which may be considered appropriate for humanities courses. Selection of material for such courses depends not only upon the content but also upon what is emphasized. There are books in which a broad humanities scope is presented, or in which only the fine arts are emphasized. There are other books in which one art is emphasized over others. These sources are valuable when one particular art is the core of the humanities program, such as music or literature.

The books selected for review in this chapter fall into one or other of the categories described. The review is selective and by no means exhaustive. The purpose of this selected review was to discover (1) the general approach to the presentation of content, (2) whether or not attempts are made to correlate the arts, (3) what emphasis is given to music, and (4) if the twentieth-century arts in general and German Expressionism in particular are adequately treated.

Books in Which a Broad Humanities Scope is Emphasized

The Search for Personal Freedom by Neal M. Cross and Leslie Dae Lindov is divided into two volumes. The first volume contains nine introductory chapters in Unit I. Discussed is the purpose and organization of the humanities course, and the fact that personal freedom is gained through firsthand knowledge of the arts. The "Culture-Epoch" theory is used as an approach to the history of the various periods which are treated chronologically, from the ancient Greeks to the present day. Form is held to be that entity which is the common basis for understanding the arts. The elements and principles of design in the visual arts are presented, while the reader is referred to an appendix to Volume I for a discussion of the elements and structure of music. The authors simply differentiate among program music, music which has programmatic elements or suggests ideas, and absolute music. No attempt is made in the introductory chapters to point out the intrinsic relationship among the arts in any concrete way.

Unit II is called "The Search for Freedom in Greece" and contains four chapters devoted to the history, philosophy, sculpture, architecture and literature of the ancient Greeks. No mention is made of the important role the ancient Greeks played in our musical heritage.

Unit III contains two chapters which cover ancient Rome much as ancient Greece was discussed, only in less depth.

One chapter, called Unit IV, is given to a discussion of Christianity as a religion.

Unit V comprises six chapters in which the history, philosophy, church-centeredness, and science of the Middle Ages are treated at length. Symbolism in the visual arts as well as the architecture of the period are covered in sufficient detail. Music of the Middle Ages, so prolific because of its important relation to the church, is discussed in less than five pages. The authors do refer to Hugo Leichtentritt's indication that Gregorian Chant is correlative to the Romanesque in architecture. Some sixty-one pages are devoted to examples from Medieval literature.

Volume II begins with a unit devoted to the Renaissance. Painting is discussed in less than ten pages while music of the Renaissance receives less than three pages notice. Part of this discussion reverts back to music of the Middle Ages with references to the development of notation and a short reiteration as to the existence of Gregorian Chant. In one paragraph, the authors describe the music of Don Carlo Gesualdo as follows: ". . . the suspensions of unresolved chords, the sliding harmonies, and the changes of movement and of mood are truly illustrative of the Renascence [sic] love of color and gorgeousness." (9:37) The music historian does not consider the works of Gesualdo typical of Renaissance polyphony. Polyphony, the development of instruments, music of the Reformation, and the influence of the dance are covered in a few paragraphs without musical examples. Examples of Renaissance literature are presented in abundance.

Unit VII is comprised of discussions of the period from 1650 to 1910 within a conceptual framework called the view of the world as a machine. The authors conceive of man during this period as bringing himself more and more into harmony with natural law and scientific principles. History, philosophy, science, absolutism, rationalism, romanticism, socialism are discussed. At this point, music receives more attention than that given to the visual arts. Baroque, Romantic, and Impressionist compositions are treated in about twenty-six pages with musical examples included. Following their usual procedure, the authors present many examples from the literature of the period.

Most pertinent to this study is a review of Unit VIII which contains six chapters on the twentieth century, comprising about seventy-six pages of text. Scientific advance, exploration into the fields of psychology and ideology are presented in conceptual frameworks. Contemporary art is treated briefly as compared with the treatment of visual arts of other periods. Music in the twentieth century is covered in a chapter of seven pages. Expressionism is barely mentioned. There is no reference to the German school even in the section on the visual arts. The material is presented factually using five composers as exemplars: Arnold Schoenberg, Igor Stravinsky, Paul Hindemith, Béla Bartók, and Darius Milhaud. The authors admit the arbitrariness in their selection. Many literary examples of the twentieth century are quoted after the short presentation of facts about music.

In summary, out of three hundred and fifty-eight pages of text in Volume I, thirteen pages are devoted to music, eight of these relegated to the Appendix where musical structure is discussed. The importance of music in ancient Greece has been entirely omitted. Out of the three hundred and twenty-two pages in Volume II, thirty-eight are devoted to music. What is presented is done factually, without attempt to correlate the arts, except for a few references to interrelationships in the Impressionist style. Some attempt is made to point out the relationship of music to the times, such as in the discussion of nationalism, but little effort is made to approach what music is presented by means of concepts. The discussion of twentieth-century music is negligible.

Arts and Man by Raymond S. Stites contains the following statement of purpose:

1) To introduce a few works of art to the student in the context of the culture from which they grew,
2) to teach formal principles of art in the works illustrated,
3) to demonstrate that criticism enhances creation and enjoyment of art, and
4) to encourage creative endeavor (69:17).

The various artistic periods are treated chronologically. Preceding the discussion of each of the arts is a background of political, religious, and social movements. Then literature, painting, sculpture, architecture, drama, music, and philosophy are covered. The amount of text devoted to each varies according to that particular art's development within a period. However, painting receives more attention than the other arts. The amount of text given to the art of ancient Greece, one hundred and seventy-one pages, far outweighs that given to the art of other periods.

Each art is discussed as an entity. There is little attempt to correlate them under unifying concepts. The highlights of a particular movement are factually related by indicating the work of one or two artists, and the work discussed is analyzed according to the principles of that art. The author attempts to relate the art to the political and social developments of the period in the summary at the end of each chapter.

Illustrations are primarily of the visual arts. Musical examples are sporadically presented. These are totally absent from the Renaissance and Romantic periods.

Twentieth-century Expression is mentioned, but treatment of the twentieth-century arts is brief, and works are therefore somewhat inaccurately appraised.

Books in Which the Fine Arts in the Humanities are Emphasized

The Humanities by Louise Dudley and Austin Faricy is a book which they have subtitled "Applied Aesthetics." The approach taken ". . . is that of confronting the student with the art objects themselves as the primary content, not to inform him about theories concerning them nor philosophical systems into which they can be placed. . . ." (16:xvi) The stated purpose of the authors is to guide the student toward arriving inductively at concepts applicable to all art. The authors purport to show "the bases of appreciation . . . and some of the qualities that underlie all the arts." (16:2) Thus, the attempt is made to discuss subject in art and in music; function in art and music; medium in art and music; elements in art, music, and literature; organization in art, literature and the dance; and form in music. One chapter is entitled "Literature and the Combined Arts," in which drama, the dance, opera, and the film are discussed.

While little attempt is made to correlate the arts in a given era, and there is no presentation of material in historical or chronological sequence, the conceptual approach is pursued as outlined above. Twentieth-century art is therefore treated within each of these concepts, but concepts of the twentieth century itself are not presented. Expressionism and abstract expressionism are discussed in two short paragraphs. An excellent bibliography is provided under the headings: dictionaries and references, aesthetics, literature, drama and the film, the visual arts, and music and the dance. Sources for art prints, musical scores, and films are also listed.

Arts and Ideas by William Fleming is a five hundred and seventy-nine page work divided into five parts: the Classical period, the Medieval period, the Renaissance period, the Baroque period, and the Revolutionary period.

In each part, Fleming treats the subjects of the visual arts, music, literature, and ideas within the conceptual framework of stylistic expression. The historical-chronological approach is used. Part I includes a discussion of ancient Greece and Rome. Part II reviews the

Byzantine, Romanasque, Gothic styles. Part III is devoted to the Renaissance. Part IV covers Mannerism and the various stylistic trends within the Baroque. Part V deals with Neo-Classicism, Romanticism, Realism, Impression, and Contemporary styles.

Throughout the work, architecture receives the greatest emphasis among the arts, with sculpture capturing second place. Painting achieves third position as to emphasis. Sections concerning the "ideas," that is the philosophical, religious, scientific trends of an era, are comparably short. Literature and music receive the least recognition, music figuring better than literature.

A sum total of about sixty-five pages is devoted to music as an art. No period is excepted. Musical examples are adequate. Interestingly enough, Baroque music receives twice the amount of consideration as Romantic music. Music is treated under a separate category within each period, until one reaches the Contemporary period. At this point music is not discussed under a separate heading. Instead, some attempt is made to correlate trends in music with trends in painting. This is accomplished in brief paragraphs which amount collectively to about three pages out of the forty-three devoted to Contemporary styles in the arts. Expressionism in painting and in music receives the best attention from Fleming as compared with that given by other authors reviewed in this chapter. He does make special note of the German school.

Approximately seven hundred art works are reproduced, sixty-four in color. The majority of these are examples of architecture and sculpture. At the beginning of each chapter a chronology is presented containing such headings as General Events, Philosophers, Historians, Architects, and Sculptors, Painters, Dramatists, Writers, Musicians. The format of this chronology and the various headings changes from chapter to chapter as warranted by the material.

The index is comprehensive. If a technical term is defined in the text, reference is made to that particular page. Moreover, all illustrations are listed as entries.

Arts and Ideas by William Fleming is a good source for humanities courses where the emphasis is on the arts rather than on the ideas. It should be recalled that architecture is heavily emphasized. The Contemporary period receives comparatively much less treatment than earlier periods, but is nonetheless well presented from the point of showing interrelationships between painting and music.

Introduction to the Humanities by Doris Van de Bogart covers the subjects of painting, sculpture, architecture, music, and literature from ancient Greece through the Contemporary period.

Although music does not receive equal treatment with the other arts in every period discussed, it receives more coverage than other arts in some periods. This is true, for example, in the discussion of the Baroque. On the whole music is adequately treated in every period and the balance with other arts is better than that achieved in most other sources already cited. There are no musical examples, however.

"The Modern Period" as a chapter receives the major emphasis comprising seventy pages of text. Of these, thirteen are devoted to music, a good proportion since five arts are covered. Expressionism is discussed in painting, music, and literature. Brief allusion is made to German Expressionism.

Little attempt is made to correlate the arts. Each subject is presented more or less independently, although allusions are sometimes made to interrelationships as in the following statement.

> If some student is searching for an esoteric topic for a term paper, here it is: "What is the connection, if any, between the stream-of-consciousness novel and the twelve-tone row in music?" In 1951, Dallapiccola wrote: "My progress along the route of the twelve-tone system is a rather strange and a very long progress. Outside the works of Schönberg, Berg, and Webern, I have received very extraordinary explanations, exactly in the twelve-tone domain, through the literature of Proust and James Joyce. Such a declaration, strange as it may seem, should lead us to the

> conclusion that the arts, in a specific moment of history, have a common problem. If I were competent in painting, I am sure that even in this art I could find very striking analogies with twelve-tone music." (78:294)

Van de Bogart presents a chapter by chapter bibliography as well as a reference bibliography covering aesthetics and history, the fine arts in general, music, and literature. A glossary of terms, a list of recordings, and a list of art prints follow the bibliographies.

The Arts and the Art of Criticism by Theodore M. Greene is a work of philosophical aesthetics. Nevertheless, because Greene collaborated with over a dozen experts in the humanities field and does indeed present all the arts, the work is appropriate for humanities courses.

Greene explores each art, devoting a chapter to each. Thus, music, dance, architecture, sculpture, painting, and literature are discussed from the point of view of media, form, potentials, limitations, and distinctive characteristics. Analogous relationships are drawn which lead to the formulation of basic principles applicable to all the arts.

Three hundred illustrations of the visual arts are presented. Only a few musical and literary examples are given.

Books in Which the Visual Arts and Music are Emphasized

Art and Music in the Humanities was written by Patrick D. DeLong, Robert Thomas, and Robert E. Egner. The authors themselves indicate that their book is useful in a humanities course in which ". . . emphasis is placed on looking at art and listening to music in western civilization." (12:3) Thus, they point out the importance of the visual and aural experience on the part of students. The one hundred and forty-three pages devoted to the visual arts contain many examples all in black and white. The first third of the section on the visual arts is concerned with aesthetical issues in concepts such as "Art and the Imitation of Nature" and "Art and Play." The "isms" discussed chapter by chapter are Impressionism, Expressionism, Cubism, and Surrealism with one chapter devoted to non-objective, Op and Pop art. The twentieth century, therefore, is treated in about one-third of the section on art. Also, the main characteristics of the twentieth-century "isms" are succinctly pointed out.

Music receives less treatment than the visual arts. The text comprises about sixty-nine pages in a section separate from that concerning the visual arts. Of these, a four-page chapter is devoted to "Jazz," and a less than three-page chapter to "Modern Music." Other chapters include discussions of the instruments of the orchestra, the elements of music, form in music, absolute and program music. One chapter entitled "Survey of Five Important Eras," which comprises less than four pages altogether, expedites a summary of the Renaissance, Baroque, Classical, Romantic, and Modern Eras in a few paragraphs. Expressionism is linked to Arnold Schoenberg in a statement comprising one sentence.

This book is more useful in a humanities course which focuses upon the visual arts. No attempt is made to correlate the visual arts with music. No attempt is made to treat music within a conceptual framework. Contemporary music is barely mentioned. There are no musical examples except a few in the chapter concerned with the elements of music and two examples in the chapter on form. A list of major composers and their works is provided as a guide for listening experiences.

A History of Art and Music by H.W. Janson and Joseph Kerman is separated into two parts. Two hundred and eleven pages are devoted to art history authored by Janson. The remaining eighty-two pages are devoted to music history and were written by Kerman. The authors admit that they have avoided any attempt to correlate the arts. Yet one finds some interrelationships mentioned in the text.

The art section is illustrated with mostly black and white prints, as well as some color plates, especially in the twenty-nine pages devoted to twentieth-century art. Of all the styles treated, twentieth-century art receives the greatest emphasis, not precluding sixteenth-century art.

The music section contains only two musical examples, one illustrating the tonal system, and the other illustrating the dodecaphonic system. Otherwise "diagrams" are presented which attempt to clarify musical textures by means of variously shaped lines. A short list of suggested listenings is presented at appropriate intervals.

It has already been pointed out that the visual arts are treated at much greater length than the music. Within the music section, the earlier periods of music, including the sixteenth-century style, are treated in a matter of a few pages. The Baroque period receives the greatest amount of emphasis as a section within Part III. "The Twentieth Century," as a section within Part IV, entitled "Music in the Modern World" receives relatively less consideration than the Baroque, although more than the earlier periods. Expressionism is mentioned in one paragraph in connection with the works of Schoenberg and Alban Berg.

A synopsis of art and musical terms is presented immediately after the foreword. A chronology of painters, sculptors, architects, composers, musicians, and instrument makers is included at the end of the text. Suggested bibliography for further reading in art and music follows the chronology.

An Introduction to Music and Art in the Western World by Milo Wold and Edmund Cykler is a work ". . . intended only as an introduction to the stylistic character and cultural climate of the important art epochs of Western Civilization." (80:v) In fourteen chapters, comprising two hundred and ninety pages, the various artistic styles from that of ancient Greece to the twentieth century are covered.

The format is attractive and the art examples in color and in black and white are adequate. However, there are only two musical examples in the entire text. While the title tends to make one think that music is emphasized more than the visual arts, the opposite is true. Less than one-third of the text is devoted to music. No glossary of musical terms is provided.

Some attempts are made to point out interrelationships between painting and music, but not in any consistent fashion. Correlation between the arts is not emphasized. No conceptual framework is provided.

Twentieth-century visual arts are adequately treated. However, while Expressionism is briefly covered, no mention is made of the German school.

Twentieth-century music is covered in less than ten pages. Three composers selected for discussion are Arnold Schoenberg, Igor Stravinsky, and Bela Bartók. An allusion to Expressionism in music is made by merely pointing out that a particular work of Schoenberg's is Expressionist.

Each chapter closes with a list of suggestions for music listening. In some cases the list contains very few items. Also listed are suggested readings, with the same entry often given chapter after chapter. A list of suggested examples for further analysis from painting, sculpture, architecture, and music is presented.

Books in Which Music in the Humanities is Emphasized

Music, History, and Ideas by Hugo Leichtentritt is a work in which the author tried ". . . to connect the facts of the history of music with the history of the human spirit, with general culture in its varied aspects, and with the history of political and social conditions . . . ." (43:xii) Thus, music treated period by period is the core of the textual fabric while sociological history forms a frame of reference.

Beginning with his treatment of the Renaissance period, Leichtentritt draws parallels between painting and music. As an example he states:

> Palestrina's motets and masses are the musical counterparts of the paintings of Perugino, Leonardo da Vinci, Raphael, and of the great Florentine painters, Filippo Lippi, Fra Bartolemeo, and Andrea del Sarto. In certain seraphic sounds in Palestrina's motets and masses we perceive a spirit akin to that of the touching and adorable Fra Angelico da Fiesole, a century earlier, whose frescoes in the convent of San Marco in Florence are unique in their purity and childlike confidence. Whoever has felt the mysterious power of Raphael's Sistine Madonna in the Dresden Gallery, its inexplicable purity, grace, and simplicity coupled with a sublime religious emotion, will also be touched profoundly by Palestrina's music, which is so similar in effect. (43:87)

Further, in discussing the madrigals of Gesualdo, Marenzio, and Monteverdi, of the Baroque era, which some call Mannerist in style, Leichtentritt uses the term chiaroscuro borrowed from art which means the contrasting use of light and dark. The works of Bach and Handel are likened to the gigantic works of Gothic art.

Leichtentritt also points out that the sentimentality characteristic of the later eighteenth century as a counter-balance for the cold rationality prevailing at that time, is found in painting, music, and literature. Examples are cited.

These correlations are discovered sporadically sprinkled throughout the text. Delacroix is the only painter mentioned in the chapter entitled "The Romantic

Movement" with reference to his employment of dynamic accents.

The last chapter is devoted to twentieth-century music inclusive to 1938 when Leichtentritt's book was first published. At this point he notes that we ". . . live in an age full of unrest, uncertainty, and dissatisfaction . . . groping in the dark in our effort to find the way out of our troubles." He goes on to say,

> This is exactly the situation in modern music: much agitation, much speculation and clever experiment, a passionate striving after a new basis, but no clearness about the really efficient measures to be taken, no real style, no well-defined course. This situation gives to ultramodern music, viewed as a whole, a veritably tragic aspect. On the one hand, great energies, strong talents, much courage, sincerity, and passion consumed in a fierce struggle for something new, valuable, representative of our age; on the other, only meager artistic results in comparison both with the effort expended and with the achievements of former epochs, even the now much derided romantic period. (43:243)

With the above quotation in mind, it is understandable that the music of Richard Strauss and Gustav Mahler receives considerable attention. Reger and Debussy fare less well. Hindemith, Scriabin and Prokofieff are mentioned. Schoenberg's techniques are discussed at some length with the point made ". . . that a really well-sounding piece of twelve-tone technique is so, not on account of the application of the principle, but in spite of it. . . ." (43:261) Stravinsky is presented as ". . . the most successful master of modernistic music." (43:263)

No attempt is made to relate the twentieth-century visual arts or literature with the music. Expressionism is simply mentioned as a style of the twentieth century, and this not even in the context of the chapter dealing with the twentieth century. No allusion is made to German Expressionism.

The Commonwealth of Art by Curt Sachs is a work in which music is the focal point of interest. Subtitled "Style in the Fine Arts, Music and the Dance," there is no lack of attempt to draw parallels among the arts and concepts are presented in abundance especially in Part II.

The work is divided into three parts: An Outline of Comparative Art History, the Nature of Style, and the Fate of Style. Part I covers the prehistorical, the primitive Oriental, Greek, and Roman arts. Beginning with 800 A.D. the text is divided period by period, but events are outlined by date. Correlations among painting, sculpture, architecture, dance, music, and even fashion are presented. However, there is limited devotion to movements. The major portion of Part I is given to the Renaissance and Baroque periods. Regarding Expressionism, Sachs merely states that Van Gogh was a forerunner. In the last chapter of Part I, entitled "The Latest Past," he devoted a little over two pages to 1892, and less than three pages of text to the period between 1921 and 1946.

It is in Part II that one finds the most concepts and correlations. Some of the concepts presented are the divine and the secular, size and density, independence and dependence.

In Part III, Sachs interprets the laws governing the arts drawn from an overall view of history and the patterns that are formed therefrom.

There is one section of art plates, containing no illustrations of contemporary art. Musical examples are sparse. This is noteworthy when one considers that music receives the emphasis in the text.

A Book in Which Literature in the Humanities is Emphasized

Literature as a Fine Art by Donald J. McGinn and George Howerton is an attempt to emphasize literature among the arts. Periods and styles are treated chronologically beginning with the Renaissance through Expressionism. Literature is correlated with the other arts at every phase, and this within the framework of a concept. For example, the following is noted regarding the Renaissance period.

> This concept of perfect beauty consisting of the True, the Good, and the Beautiful, as derived from the aesthetics of Plato and Aristotle, thus becomes the essence of the artistic philosophy of the Renaissance. At the same time it serves as a

> means of correlating literature with the other fine arts of the period. The balance and proportion in a typical example of Renaissance painting such as Leonardo da Vinci's "Last Supper" are comparable to the regularity and formality, as well as to the elevated content, of Spenser's Four Hymns. The idealized representation of the human figure in the Venuses of Titian and the Madonnas of Raphael expresses the same inherent attitude toward art as the matchless perfection of Sidney's Stella and Daniel's Delia. Perhaps even more closely akin to the sonnets are the madrigals and motets of Renaissance music. Indeed, there has probably never been a more direct relationship between music and literature than the one between madrigal and sonnet during this Renaissance period. Parallel in structure, each conditioned by the technical compulsions of its own art, and similar in spirit and tone, the two forms are unthinkable without each other. (50:19)

Abundant literary examples are provided. Each chapter is prefaced with illustrations of a few art works, but no musical examples are given. The authors indicate that their work is chiefly an anthology of literature in which they but point out parallels to the other arts. A list of appropriate parallels in painting, architecture, sculpture, and music is presented at the end of each chapter. The teacher of the humanities course who is well prepared in art or music or both, but not in literature, should find this work useful.

Expressionism is adequately covered from a literary point of view. The German school is included. The use of concepts as frames of reference seems to break down, however, beginning with the chapter on Realism and Naturalism so that under Expressionism one finds the literary examples presented under the headings of "Stream of Consciousness" and "Aesthetics of Literary Abstractionism." These are not as helpful as the clear-cut concepts presented for the earlier eras. Expressionism in painting is only mentioned, while Expressionism in music is omitted.

Findings Based on the Review of Selected Literature

From the preceding review of selected literature, in some books considered appropriate for humanities courses:

1. Factual presentations outweigh the conceptual or basic principle approach.
2. There is relatively little attempt made to correlate the arts in any consistent fasion.
3. The twentieth-century arts often receive less treatment as compared with arts of prior eras.
4. Even when the twentieth century is amply considered, music often receives less treatment than the visual arts. The same is also true of literature in some cases.
5. Expressionism as a stylistic trend in the twentieth century is sometimes only mentioned, especially with regard to music. A discussion of German Expressionism is often omitted.

A bibliography of the books reviewed is provided. A bibliography of selected dissertations is also given.

Dissertations were reviewed beginning with 1962 when an adequate indexing process was developed for the dissertation abstracts. Entries were investigated under the headings of Aesthetics, Art, Expressionism, Humanistic Education, Literature, and Music and appropriate sub-headings.

Those dissertations which seem particularly relevant to this study are annotated. Others are simply listed. Some are specialized and, as such, are only of interest to the humanities teacher desiring supplemental information. Adequate summaries of the listed dissertations may be found in Dissertation Abstracts.

A Bibliography of the Books Reviewed

1. Cross, Neal M. and Lindov, Leslie Dae. The Search for Personal Freedom. Vols. I, II, Dubuque, Iowa: Wm. C. Brown Company Publishers, 1960. 358 pp., 322 pp.
2. DeLong, Patrick D., Egner, Robert E., and Thomas, Robert. Art and Music in the Humanities. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1966. 244 pp.
3. Dudley, Louise and Faricy, Austin. The Humanities. New York: McGraw-Hill Book Co., Inc., 1967. 436 pp.
4. Fleming, William. Arts and Ideas. New York: Holt, Rinehart and Winston, Inc., (n.d., Third Edition). 580 pp.
5. Greene, Theodore M. The Arts and the Art of Criticism. Princeton, New Jersey: Princeton University Press, 1949. 690 pp.

6. Janson, H.W. and Kerman, Joseph. *A History of Art and Music*. New York: Harry N. Abrams, Inc., (n.d.). 318 pp.

7. Leichtentritt, Hugo. *Music, History and Ideas*. Cambridge, Massachusetts: Harvard University Press, 1946. 292 pp.

8. McGinn, Donald J. and Howerton, George. *Literature as a Fine Art.* New York: Row, Peterson and Company, 1959. 413 pp.

9. Sachs, Curt. *The Commonwealth of Art*. New York: W.W. Norton and Company, 1946. 404 pp.

10. Stites, Raymond S. *The Arts and Man*. New York: McGraw-Hill Book Company, Inc., 1940. 872 pp.

11. Van de Bogart, Doris. *Introduction to the Humanities*. New York: Barnes and Noble, Inc., 1968. 422 pp.

12. Wold, Milo and Cykler, Edmund. *An Introduction to Music and Art in the Western World*. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1967. 304 pp.

An Annotated Bibliography of Dissertations in Which Humanities Programs are Studied, the Arts are Correlated, or Conceptual Frameworks are Presented

1. Bedford, Warren Bruce. "An Analysis and Design of Humanities Programs in Secondary Education." Unpublished Ed.D. dissertation, University of North Carolina at Chapel Hill, 1967. 218 pp.

   Eighty-four humanities programs were analyzed to determine if differences in purposes and definitions of the "humanities" exist. It was discovered that humanities courses are usually approached by means of chronological surveys, the cultural-epoch theory, the Great Books. The conceptual or thematic approach and the interdisciplinary approach are rare. The author designed a humanities course developed around life concepts and ideas which he subjected to evaluation.

2. Johnson, Gordon Allen. "A Correlated Music and Visual Arts Course of Study for the Senior High School." Unpublished Ph.D. dissertation, Michigan State University, 1963. 320 pp.

In the proposed course of study, music and art are to be studied together within the context of the society producing them. Only the Baroque period is fully developed as a unit of the entire course which the author indicates follows a chronological approach.

3. Philips, Stephen Peter. "A Course Design for the Teaching of Certain Art Concepts in an Integrated Fine Arts Course for Secondary Schools. A Formulative Study." Unpublished Ed.D. dissertation, Rutgers - the State University, 1966. 229 pp.

The course of study presented is intended for general education students at the sophomore level of high school. Limited to a study of art and music, relationships are shown to exist between these arts. The basic concepts include structural concepts and relational concepts. The former concern elements, design, and form. The latter concern creation, perception, and interpretation.

4. Price, Edwin Chappell. "Human Pursuits Approach to the Basic Humanities." Unpublished Ed.D. dissertation, The University of Florida, 1962. 209 pp.

The human pursuits approach to the humanities is described and illustrated. The human pursuits presented are permanence, justice, and pleasure. Examples are drawn from art, literature, and music as illustrations of these concepts.

5. Schuyler, William Scammell. "The Concepts of Humanism and the Humanities in American Higher Education." Unpublished Ed.D. dissertation, Stanford University, 1966. 244 pp.

A study which attempts to discover threads of meanings for the "humanities" or similar words. This is accomplished from an historical and semantic point of view. The study has nothing to do with presenting particular concepts within the fine arts or other branches of the humanities.

A Selected Bibliography of Dissertations Dealing with Interrelationships Among the Arts, in Particular Phases, and Those Concerning German Expressionism

1. Bauland, Peter Max. "German Drama on the American Stage: 1894-1961." Unpublished Ph.D. dissertation, University of Pennsylvania, 1964. 444 pp.

2. Beard, Richard Elliott. "Aspects of Structure in Twentieth-Century Painting and the Novel as Related to My Approach to Painting." Unpublished Ph.D. dissertation, The Ohio State University, 1963. 82 pp.

3. Bedwell, Carol E. "The Parallelism of Artistic and Literary Tendencies in Germany 1880-1910." Unpublished Ph.D. dissertation, Indiana University, 1962. 181 pp.

4. Brewster, Robert Gene. "The Relationship Between Poetry and Music in the Original Solo-Vocal Works of Benjamin Britten Through 1965." Unpublished Ph.D. dissertation, Washington University, 1967. 263 pp.

5. Byrne, Richard B. "German Cinematic Expressionism 1919-1924." Unpublished Ph.D. dissertation, State University of Iowa, 1962. 560 pp.

6. Camp, John B. "Epistomological Change as a Basis for Interpreting Contemporary Western Culture, Particularly in the Arts of Painting and Music." Unpublished Ph.D. dissertation, Florida State University, 1964. 134 pp.

7. Elwood, William Robert. "Early Manifestations of German Expressionism in New York Production of American Drama." Unpublished Ph.D. dissertation, University of Oregon, 1966. 350 pp.

8. Gable, Bertram D. "A Study of the Relationship of Text and Music in a Selected Number of Baroque Examples." Unpublished D.M.A. dissertation, University of Missouri at Kansas City, 1966. 113 pp.

9. Greenberg, Allan Carl. "Artists and the Weimar Republic: Dada and the Bauhaus, 1917-1925." Unpublished Ph.D. dissertation, University of Illinois, 1967. 468 pp.

10. Griffin, Sister Mary Jane Elizabeth. "Visual Arts in Graduate Music History Courses." Unpublished D.M.A. dissertation, University of Southern California, 1962. 215 pp.

11. Gruber, Helmut. "The Politics of German Literature 1914 to 1933: A Study of Expressionist and Objectivist Movements." Unpublished Ph.D. dissertation, Columbia University, 1962. 311 pp.

12. Landow, George Paul. "The Aesthetic Theories in John Ruskin's Modern Painters." Unpublished Ph.D. dissertation, Princeton University, 1966. 278 pp.

13. Mostafa, Ramzi El-Sayed. "Abstract-Expressionist Settings for Three Modern Plays." Unpublished Ph.D. dissertation, University of Denver, 1961. 235 pp.

14. Roemer, Hans Erwin. "The Treatment of Music in the German Picaresque Baroque Novel." Unpublished Ph.D. dissertation, Case Western Reserve University, 1968. 175 pp.

15. Scher, Steven Paul. "Verbal Music: Devices and Techniques. Evocations of Music in Modern German Literature." Unpublished Ph.D. dissertation, Yale University, 1966. 282 pp.

16. Siegel, Linda S. "The Influence of Romantic Literature on Romantic Music in Germany During the First Half of the Nineteenth Century." Unpublished Ph.D. dissertation, Boston University Graduate School, 1964. 296 pp.

17. Treavor, Paul Arthur, Jr. "Goethe's Mignon Poems, Their Literary Interpretation and the Musical Illustration of Their Poetic Devices." Unpublished Ph.D. dissertation, Princeton University, 1963. 224 pp.

18. Valgemae, Mardi. "Expressionism in American Drama." Unpublished Ph.D. dissertation, University of California, Los Angeles, 1964. 239 pp.

CHAPTER III

SELECTED CONCEPTS IN GERMAN EXPRESSIONIST ART, MUSIC, AND LITERATURE SURVEYED AND CORRELATED

Introduction

Sigmund Freud in 1900 published his Interpretation of Dreams. Besides presenting a scientific review of literature concerned with the problem of dreams, Freud discussed dream interpretation, the dream as wish fulfillment, and distortion in dreams. Freud indicated that dreams replace thoughts with hallucinations. He also noted that the dream state differs from the waking state because dreams construct a situation out of the hallucinations, so real that these situations appear to be actually experienced (18:50). According to Freud, during the dream, the superego can unreservedly surrender itself to the id. He unlocked a "Pandora's Box" for artists.

Although there is doubt as to whether or not August Strindberg (1849-1912) was familiar with Freud's contributions concerning dream states, his Dream Play of 1902 reveals his knowledge of the dream world.

> . . . the author has tried to imitate the disconnected but seemingly logical form of the dream. Anything may happen; everything is possible and probable. Time and space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns: a medley of memories, experiences, free fancies, absurdities and improvisations.
>
> The characters split, double, multiply, vanish, solidify, blur, clarify. But one consciousness reigns above all--that of the dreamer; and before it there are no secrets, no incongruities, no scruples, no laws. (70:24)

Strindberg, considered the "father of the psychological play," (50:359) became an Expressionist with his Dream Play. The Expressionists who followed him also preferred the lawless, at times anxiety-ridden world of the dreamer. Distortions, unleashed repressions, fantasies of the unconscious became the material with which the Expressionists were comfortable. This lawlessness of the dream world was diffused by the Expressionists into a generalized venting of inward emotion.

Other Freudian concepts such as the struggle between the sexes and the perennial Oedipus complex also appear as Expressionist themes. The male versus female battle for power, whether of a psychological or sexual nature, takes on the nature of a violent duel. No less powerful is the Expressionist emphasis upon the father-son conflict in the many forms this war can assume.

In this chapter, two Freudian themes found in German Expressionism are studied: (1) expression of inward feeling, and (2) struggle between the sexes.

Besides the psychological revolution initiated by Freud, World War I generated seething ideas in the Expressionist mind. From 1914 to 1924 is usually considered the Expressionist decade. Sokel discussed the Expressionist feeling concerning the war which raged during that time.

> The climax of the Expressionist regeneration through revolt is the revolt against war. The Expressionist views war as the natural culmination of a society that allows some human beings to live in luxury while others commit suicide because of want. (69:171)

It was mainly because of the war that the German Expressionists sought a regeneration known as _Wandlung_. _Wandlung_, or transformation, was sought through revolt of one kind or other. Most often the revolt was of a moral-political nature or of a visceral-irrational nature. In the moral-political revolution, the Expressionist often espoused a spiritual or mystical approach to a violent attack upon the existing political structure. Where the visceral-irrational revolt was concerned, the Expressionist sought emancipation from a stifling existential situation. Both types of revolt often ended in disillusionment or despair.

In this chapter, the Expressionist theme of _Wandlung_ is studied both from the aspects of (1) search for transformation, and (2) disillusionment.

Meaning of the Term "Expressionism"

According to Sokel, the word "Expressionism" was first used in 1901 in France ". . . to distinguish Matisse and other Independents from the preceding Impressionist painters." (67:1) Umbro Apollonio in the Encyclopedia of World Art claims that the painter Julien Hervé used it to describe his own works in 1901. Also, Sokel says that the term "Expressionist" was first used in Germany to describe those painters of ". . . Dresden, Berlin, and Munich who followed and developed the style of Van Gogh, Gaugin, and Munch." (67:2) Apollonio further notes that when a jurist for an exhibition of the New Secession movement in Berlin in 1910 asked about a Pechstein painting, "Is this still Impressionism?" he received the reply, "No, it is expressionism." (88:312)

Bernard S. Myers in The German Expressionists and Egbert Krispyn in Style and Society in German Literary Expressionism both agree that art historian Wilhelm Worringer in 1911 was known to have explicitly used the term "Expressionist" in writing for the August issue of Der Sturm. Myers claims that Worringer described Cézanne, Van Gogh, and Matisse as Expressionists and further notes that the term is considered inappropriate for these artists today (49:40). The term "Post-Impressionist" is now commonly used to describe Cézanne, Van Gogh, and Gaugin, while Matisse is known as one of the Fauves.

What is essential about Worringer's use of the term "Expressionism" is that he applied to it a meaning within the context of an aesthetic theory. In this theory, Worringer proposed that the artist's own will and intention were of the utmost, primal importance in direct opposition to the then widely accepted "naturalistic-materialistic emphasis on technical know-how." (40:1) Exactly how, when, and where the term "Expressionism" came to be applied to music and the literary arts is not definitely established. One simply finds the term widely used in the literature concerning these subjects as well as the visual arts.

Herman Bahr, in his book Expressionism published in 1925, went to great lengths discussing the essential difference between Impressionism and Expressionism. Bahr emphasized the rebellion against Impressionism inherent in Expressionism, which was true especially at its inception as an art movement.

> The various sayings and proclamations of Expressionism only tell us that what the Expressionist is looking for is without parallel in the past. A new form of Art is dawning. And he who beholds an Expressionist picture by Matisse or Picasso, by Pechstein or Kokoschka, by Kandinsky or Marc, or by Italian or Bohemian Futurists, agrees; he finds them quite unprecedented. The newest school of painting consists of small sects and groups that vituperate each other, yet one thing they all have

> in common. They agree only on this point, that they all turn away from Impressionism, turn even against it: hence I class all of them together under the name of Expressionists, although it is a name usually assumed only by one of the sects, while the others protest at being classed in the same category. Whenever Impressionism tries to simulate reality, striving for illusion, they all agree in despising this procedure. (2:35-36)

Later on in the same work, Bahr treated the essential meaning of Expressionism when he discussed the new emphasis the artist placed upon the outward communication of his inner self.

> And now the soul demands his return. This is the vital point. All that we experience is but the strenuous battle between the soul and the machine for the possession of man. We no longer live, we are lived; we have no freedom left, we may not decide for ourselves, we are finished, man is unsouled, nature is unmanned. A moment ago we boasted of being her lords and masters and now she has opened her wide jaws and swallowed us up. Unless a miracle happens! That is the vital point--whether a miracle can still rescue this soulless, sunken, buried humanity. Never yet has any period been so shaken by horror, by such a fear of death. Never has the world been so silent, silent as the grave. Never has man been more insignificant. Never has he felt so nervous. Never was happiness so unattainable and freedom so dead. Distress cries aloud; man cries out for his soul; this whole pregnant time is one great cry of anguish. Art too joins in, into the great darkness she too calls for help, she cries to the spirit: this is Expressionism. (2:83-84)

In an appropriate analogy, Bahr likened the Expressionist's turning to inner vision to the music composer's world where, in the course of composition, his very own soul is what sounds within him, a theory derived from the Greeks. It is as though a great circular process were involved in which the soul of the composer at last communes with the soul of the listener. The composer, as it were, translates his inner feeling into some type of audible sound which he then symbolizes by means of notation. These notes or symbols in turn are instrumented into musical vibrations which reach first the ears, then the soul of the listener. Thus the circle from soul of the composer to soul of the listener is completed.

The Expressionist painter seeks ". . . music for the eyes."

> They do not intend to imitate nature, and therefore one misjudges them if one compares their pictures to nature. We may as little ask them where they have ever seen the like in nature as we would ask the composer where he had heard his motive. He has heard it within himself; they have seen it within themselves. For him the secret power has turned into sound, for them into light; both remain equally inexplicable to our poor human intelligences, and yet the one is not more mysterious than the other. And if at times we have to doubt whether the latest painter really did see himself that which he paints, so it is not always certain that the musician has really first perceived himself what he then lets us hear. At times we may happen upon smart or clever deceivers who only pretend to be Expressionists, but they are soon found out. (2:79-80)

In the Encyclopedia of World Art, two types of Expressionism are distinguished: "Figurative Expressionism" and "Abstract Expressionism." Although the terms "figurative" and "abstract" are specifically applied to the visual arts of German Expressionism, the terms are also applicable to music and literature of the movement. The figurative type of Expressionism is that in which objects are distorted, but representation of forms is not totally rejected.

Throughout the discussion of German Figurative Expressionism in the encyclopedia cited, one finds the following phrases used like a variation on a constant theme:

> . . . direct, immediate communication of thoughts and feelings . . . emotive formulations in place of visual descriptions . . . passionate use of the power of color . . . emotional agitation ranging from social protest to ecstatic spirituality . . . urgent communication of feeling . . . immediate emotional pressures . . . instinct, expressing universal feelings . . . . (88:311-318)

Social protest and ecstatic spirituality as outlets for emotion are themes in the Expressionist movement. Nevertheless, the urgent communication of inward feeling in passionate and visceral terms is the very core of Expressionism.

Concepts of German Figurative Expressionism in Art, Music, and Literature Discussed and Correlated

The following aspects of German Figurative Expressionism in art, music, and literature are discussed and correlated: (1) expression of inward feeling, (2) search for transformation, (3) disillusionment, and (4) struggle between the sexes. The discussions of the two Freudian themes are thus separated by the discussions of the two Wandlung themes to preserve some chronological order in the presentation of musical compositions. In the discussion of type of Expressionism is that in which objects are distorted, but representation of forms is not totally rejected.

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Illustrations of the correlations discovered are presented at the end of the discussion of each concept.

Expression of inward feeling. Some attempt has already been made to point out the importance of the concept of urgent communication of inward feeling in Expressionism. In German Expressionism, subtitled "A Generation in Revolt," Myers pointed out:

> Ecstasy is a constant component of Expressionism, in both discussion and practice. Filled with a universalist rather than a particularist point of view the Expressionist constantly tries to voice or formulate a cosmic feeling. . . . In the speed and ecstatic frenzy of his expression, the artist often subordinates considerations of structure to the furious necessities of his outpourings, his geballter Schrei (clenched cry). But this apparent awkwardness of style and general formlessness are deliberate, conveying the idea of feverish haste to squeeze every last drop out of life. (49:40-41)

Myers is referring particularly to Expressionist visual art and literature, but it will be noted that certain musical compositions because of structure, style, and idea are also products of the "clenched cry" of

Expressionism. By means of this "clenched cry" the German Expressionist, as it were, tore open the mouth of humanity and declared the time of silence and listening over (2:85).

In the visual arts, the woodcut became the favored medium for immediate catharsis. Violent gouges driven into a resisting force such as wood were the means of frenzied emotional release. Also, painters scumbled their surfaces, matted them, or painted on burlap. There was no room for finesse. Expressionist techniques in the visual arts were deliberately rough and appeared unskilled because the German Expressionists would have it so. Convulsive emotions needed expression and they chose appropriately convulsive means.

In literature, the German Expressionist, especially the dramatist concentrated almost entirely upon means of expressing the inner world and refused to conform to external reality. Feelings of characters were immediately externalized into actions. "They do not merely blurt out their innermost thoughts, they act them out at once." (67:39)

Composers caught in the Expressionist tide, were not only inspired by the content of the visual arts and the literature, but devised means of their own for giving vent to the urgency to communicate. This they accomplished by lavish use of vehement dissonance and altogether new techniques such as atonality and the dodecaphonic system.

One of the most important heralds of German Expressionism in the visual arts was a Norwegian by birth, Edvard Munch (1863-1944). It was his works which drew the attention of German artists away from French Impressionism toward the tortuous passion more consistent with the psychology of the northern European. Munch's influence was felt from the time of his exhibition in Germany in 1892, but he more directly influenced Die Brücke painters especially during the 1905-1908 period. It has been noted that ". . . his emphasis on emotional expression . . . set the direction for the Expressionist movement." (49:33)

Charles L. Kuhn in German Expressionism and Abstract Art refers to the Munch style as "gloomy" and "introspective" and supports the fact that Munch's influence dominated some of the German art scene especially about 1907 (41:5). His effect on early German Expressionist painting is obvious because he ". . . used his art to express (and thus in part surmount) his profound personal disturbances that made his street echo with fear, filled landscape with death and turned woman into a vampire." (46:65) In this study, the works of Edvard Munch are used to illustrate the expression of inward feeling. Indeed, one of his best known works, The Cry (1895), epitomized in the title itself ". . . the geballter Schrei, the spasmodic clenched cry of Expressionism." (49:34)

Munch's style, which embodies psychic expression, has been described by Kuhn.

> Many of his works have the sinuous linear contours and the flat dynamic patterns common to Art Noveau designs. In many of his prints, particularly the lithographs, and in his paintings, linear form and flat areas sweep through the compositions, forcing landscapes and human figures to conform to their self-willed movement, giving the psychic content of the picture a heightened emotional impact on the beholder. Natural forms are compressed or attenuated, distorted into sweeping rhythms in the interest of emotional emphasis. Non-naturalistic color is often employed for the same purpose. Before the turn of the century, he began to use powerful short gouging strokes of the chisel in cutting the blocks for his woodcuts. The angular play of lights and darks, and the rough strength that resulted from this method were to have a great influence in the graphic works of the first generation of German Expressionists. (41:5)

As in the case of other German Expressionists who employed the woodcut media, the gouge, as a tool, provided Munch with a means of obtaining immediate emotional release. The lithograph was, for him, another favorite means of expressing inward emotion.

In the lithograph Attraction (1896), Munch depicts a man and woman turned toward each other affectionately and intimately. Although they do not touch each other, the woman's hair envelopes the man. The perceptive viewer senses the inward emotion Munch expressed. In Two People (The Lonely Ones), first executed in 1899, Munch stands the couple apart. Only a view of their backs is seen. Yet one can feel the couple's union. In 1917, Munch added his famous moonlight symbol to this colored woodcut. This symbolic representation of the moon placed between the man and woman heightens their mystical union. "But by far the most lyric representation of man and woman is the tender moment of The Kiss." (44:xiv) There are three different versions of The Kiss: a painting of 1892, an etching of 1895, and a woodcut printed in 1902. The woodcut of 1902 illustrates Munch's interest in the texture of his block, his gouging technique, and his use of color. The pattern effect in the wood texture was carefully selected for The Kiss.

The preoccupation of Munch with inner emotions of his own and man's powerlessness before the impact of love in the three works described find their parallel in Transfigured Night by Arnold Schoenberg (1874-1951).

Peter S. Hansen in An Introduction to Twentieth Century Music treats Schoenberg's pre-World War I compositions and says that these are the works of ". . . the expressionist artist--the deeply, sometimes excessively, emotional creator." (33:58) Indeed, Schoenberg himself in his own work Style and Idea written in 1950 stated:

> . . . a work of art can produce no greater effect than when it transmits the emotions which raged in the creator to the listener, in such a way that they also rage and storm in him. (64:8)

In this passage, Schoenberg simply restated one part of the aesthetic theory of Expressionism in music already described by Bahr in 1925.

Verklaerte Nacht or Transfigured Night, Op 4, was originally composed by Schoenberg in 1899 as a string sextet. It was first arranged for string orchestra in 1917. Like Munch, who expressed inward emotion in his works, Schoenberg, in Verklaerte Nacht, rhapsodically communicated his own inward emotion after having been moved by Richard Dehmel's poem of the same name. Schoenberg described his ecstatic experiences in composition.

> . . . inspired by the sound of the first words of the text, I had composed many of my songs straight through to the end without troubling myself in the slightest about the continuation of the poetic events, without even grasping them in the ectasy of composing, and that only days later I thought of looking back to see just what was the real poetic content of my song. It then turned out, to my great astonishment, that I had never done greater justice to the poet than when, guided by my first direct contact with the sound of the beginning, I divined everything that obviously had to follow this first sound with inevitability. (64:4)

What moved Schoenberg in Dehmel's poetry was the highly charged expression of human emotions. The sextet Verklaerte Nacht consists of five sections, in which the first, third, and fifth portray the intense feelings of a man and woman walking together in the moonlight, so well paralleled by Munch's Two People (The Lonely Ones). The second contains the woman's passionate confession that she is bearing within her the child of her husband whom she does not love. The fourth section contains the man's profound reassurance of his love for her and her unborn child whom he will accept as his own. Transfigured through his understanding, he embraces the woman in the moonlight (47:353).

The expressive character of the work from a musical standpoint is unmistakable.

> The form, corresponding to "New German" examples . . . is free and in one movement; the numerous themes are developed according to the poetic material, without achieving more definite symphonic forms or regular development. All is here directed towards expression, melodic, and polyphonic flow and romantic excitement. The pathos of erotic experience shared by two people, strengthened by a highly sensitive exploration of new realms of sound, here acquires a subjective form throughout. (71:26)

Schoenberg himself described some compositional techniques used in Verklaerte Nacht in an article written for a periodical.

> . . . in Verklärte Nacht the thematic construction is based on Wagnerian "model and sequence" above a roving harmony on the one hand, and on Brahms's [sic] technique of developing variation--as I call it--on the other. (83:518)

A complete musical analysis of Verklaerte Nacht is found in Arnold Schönberg by Egon Wellesz. Only a partial description of the fourth and last section of the sextet is given here.

> It begins with harmonics and muted passages for the violin; the second violin and the first viola carry on an undulating movement, accompanied by the second viola (*pizzicato*), while the second

> 'cellos give the harmony in long-drawn-out pizzicato chords. Above all this appears a wonderfully inspired melody, innig, sehr zart und weich (with deep feeling, tenderly and softly), for the first violin . . . . The dialogue between violin and 'cello, corresponding to the voices of the man and woman, rises continuously. It is interrupted by a suggestion of the first tragic theme, now faintly heard, in the highest notes of the first violin, the other instruments playing quite softly at the fingerboard. The dialogue begins again, accompanied by a new theme in the first violin, which leads later to an expressive melody . . . .
>
> A restless insistence on the part of the 'cello interrupts this development and introduces fresh passionate feeling, in the course of which the various motives combine with one another. Among all these parts there hovers dominating the whole, the recitative-like motive of the man. With the tranquil grandeur of this motive all the restlessness disappears, and there begins the final section of the work.
>
> The dialogue between the first violin and the 'cello again suggests the atmosphere of moonlight, while the second violin carries on a sparkling accompaniment. An infinitely delicate picture is conjured up thereby, which, becoming enhanced, leads on to the combination of the two chief themes. Then there follows, accompanied by chromatic harmonies, the first tragic motive, which, now relieved of its melancholy, sounds as if removed from the earthly plane. Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end. (79:69-72)

In the musical passages described, Schoenberg often used the word sehr (very) in his expressive markings. The word "very" conveys the idea of the intensity of the feelings Schoenberg wished to express and evoke. Among these expressive markings are sehr breit (very broad), sehr langsam (very slow), sehr zart und weich (very tender and soft), and sehr innig und warm (very deep and warm). Ausdrucksvoll (full of expression) is another marking favored by Schoenberg throughout the sextet.

Since it was Richard Dehmel's poem Die Verklaerte Nacht (1895) which had inspired Schoenberg to compose his Verklaerte Nacht in 1899, Dehmel's reaction to a performance of the sextet in 1912 is noteworthy.

> Dear Mr. Schönberg!
>
> Yesterday I heard Verklärte Nacht, and I should consider it a sin of omission if I failed to say a word of thanks to you for your wonderful Sextet. I had intended to follow the motives of my text in your composition; but I soon forgot to do so, I was so enthralled by the music. Besides, Bandler [Bandler was the first violinist of the Bandler Quartet] performed it quite perfectly with his partners; I think that you, too, would have enjoyed it thoroughly, even though this work is now ten years behind you. With cordial greetings, your
>
> Dehmel
>
> O glorious sound! my words nowring
> in tones to God reëchoing;
> To you this highest joy I owe;
> On earth no higher may we know.
>
> D. (60:24-25)

One cannot help but note the parallel between Dehmel's ecstatic experience in forgetting his own text as he yielded to the enthrallment of Schoenberg's music, and Schoenberg's ecstatic experience in yielding to his creative impulse to compose, forgetting the text once he had been inspired. An excerpt of Schoenberg's reply to Dehmel reads:

> Berlin-Zehlendorf, 13 December 1912
>
> Dear Herr Dehmel,
>
> I cannot tell you how glad I am to be directly in touch with you at last. For your poems have had a decisive influence on my development as a composer. They were what first made me try to find a new tone in the lyrical mood. Or rather, I found it even without looking, simply by reflecting in music what your poems stirred up in me. People who know my music can bear witness to the fact that my first attempts to compose settings for your poems contain more of what has subsequently developed in my work than there is in many a much later composition. So you will understand that the regard in which I hold you is therefore both cordial and--above all--grateful. (68:35)

Referred to by some authors as a Naturalist, Impressionist, or Symbolist, Richard Dehmel (1863-1920) should not necessarily be thus categorized. The position is taken here that, "His work fits in between that of Nietzsche on the one hand, and of the most ecstatic Expressionists on the other." (7:x) Therefore, his poem Die Verklaerte Nacht (1895) is an apt corollary for the Munch and Schoenberg works already discussed. Chronologically, Dehmel lived during a transitional period, caught between the denouement of Realism and the onslaught of Expressionism. This fact tends to lend support to considering Dehmel as one who would have been totally swept into the German Expressionist tide had he lived a bit later. His works seeth with powerful emotion demanding communication and as such

Dehmel, like Munch can be considered an immediate forerunner of the German Expressionist style.

Dehmel's Dionysian-like celebration of the sensuality of love and all its emotions is his major lyric theme. Dehmel attempted to synthesize the physical and the phychical elements of love with rhapsodic vehemence. For his time, his poetry might be termed passionate. Dehmel published several volumes of poetry in the nineties and continued to publish and remain popular until about 1914. Dehmel did not attempt to revolutionize poetic form and style which many German Expressionist poets accomplished after him. He was a prophet for the rebels to come in another sense:

> To the immediately following generations indeed Dehmel's poetry held something of the promise of release from and protest against the tight bonds of Victorian convention symbolised in modern England by the names of D.H. Lawrence (1875-1930) and James Joyce (1882-1941). (77:105)

An attestation to Dehmel's ties with the German Expressionist concept of communication of inward feeling is found in Jethro Bithell's Modern German Literature.

> . . . his best lyrics--and when time has done its sifting one suspects that nothing will remain of him but a slender volume of lyrics which will be reckoned with the very best in the German language --are poems of experience (Erlebnisgedichte), whose rhythm and imagery are borne along on waves of intense emotion. His definition of rhythm . . . as an undulation of vital energy, every stress being the crest of a wave of emotion and the rhythm pulsing with the tide of it, admirably fits his own lyric passion; on analysis it would

> be found that the rush of feeling--practically always sexual excitation--come first, and that in the shaping of the feeling the idea is called in. (4:110)

Thus, passion and intense emotion were communicated in most of Dehmel's poetry. Dehmel believed that man's supreme need is for woman (Weib) and that by her he becomes strong for his place in the world (Welt). The philosophical basis of Dehmel's idea of the cosmos lay in his then daring proclamation of the supremacy of sexuality and all its feelings (4:115).

According to Julius Bab, Dehmel's poem entitled Die Verklaerte Nacht was written prior to December 1, 1895. This fact is corroborated in a letter written by Dehmel in which he related details concerning the composition of the poem (1:186-190). The poem begins with the words Zwei Menschen, translated into English as "Two People." It appeared in Weib und Welt, a book of poetry published by Dehmel in 1896 and carried the title Die Verklaerte Nacht (1:197). In 1903, Dehmel dropped the title Die Verklaerte Nacht and used the poem to begin and set the theme for a new collection of poetry published as Zwei Menschen. The poem Die Verklaerte Nacht, now known as Zwei Menschen, no longer appeared in subsequent editions of Weib und Welt.

There are discrepancies in various references about the inspiration for Schoenberg's Verklaerte Nacht. It was not Dehmel's Zwei Menschen of 1903 because

Schoenberg composed his sextet Verklaerte Nacht in 1899. Therefore, he was probably inspired by Dehmel's poem Die Verklaerte Nacht either as it may have appeared in a periodical of 1895, or in the earliest edition of Weib und Welt (1896).

A translation of Dehmel's poem is presented in the following section of examples.

EXAMPLES ILLUSTRATING PARALLELS IN THE CONCEPT

"Expression of Inward Feeling"

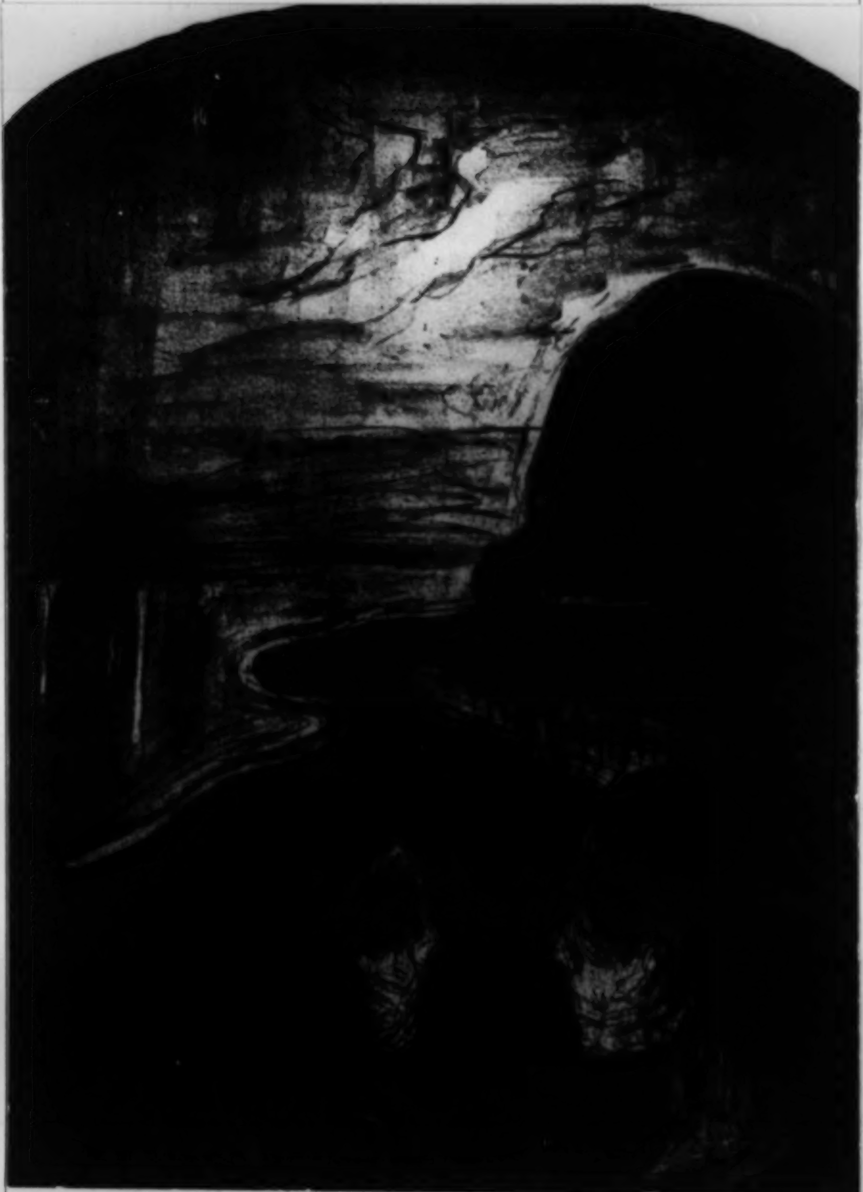
Lithograph and Woodcuts

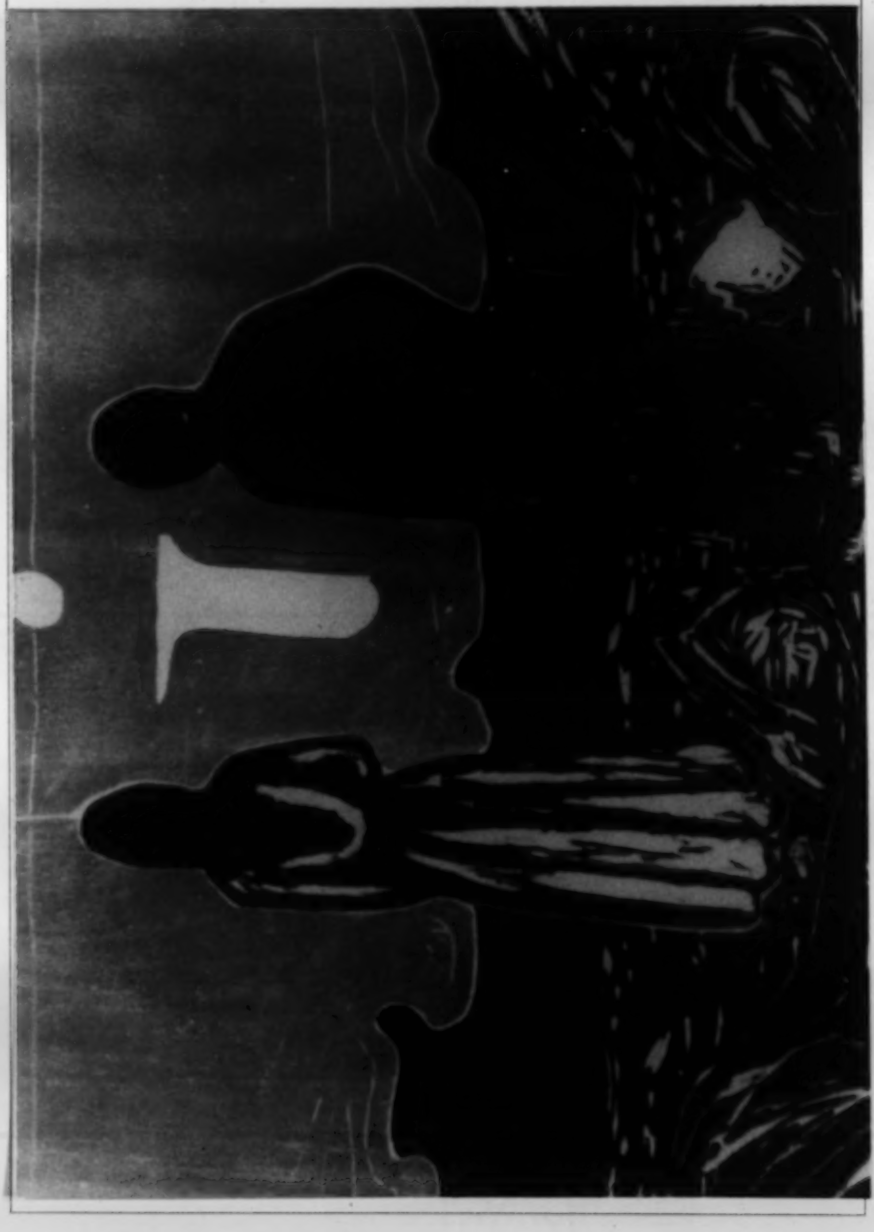
Attraction

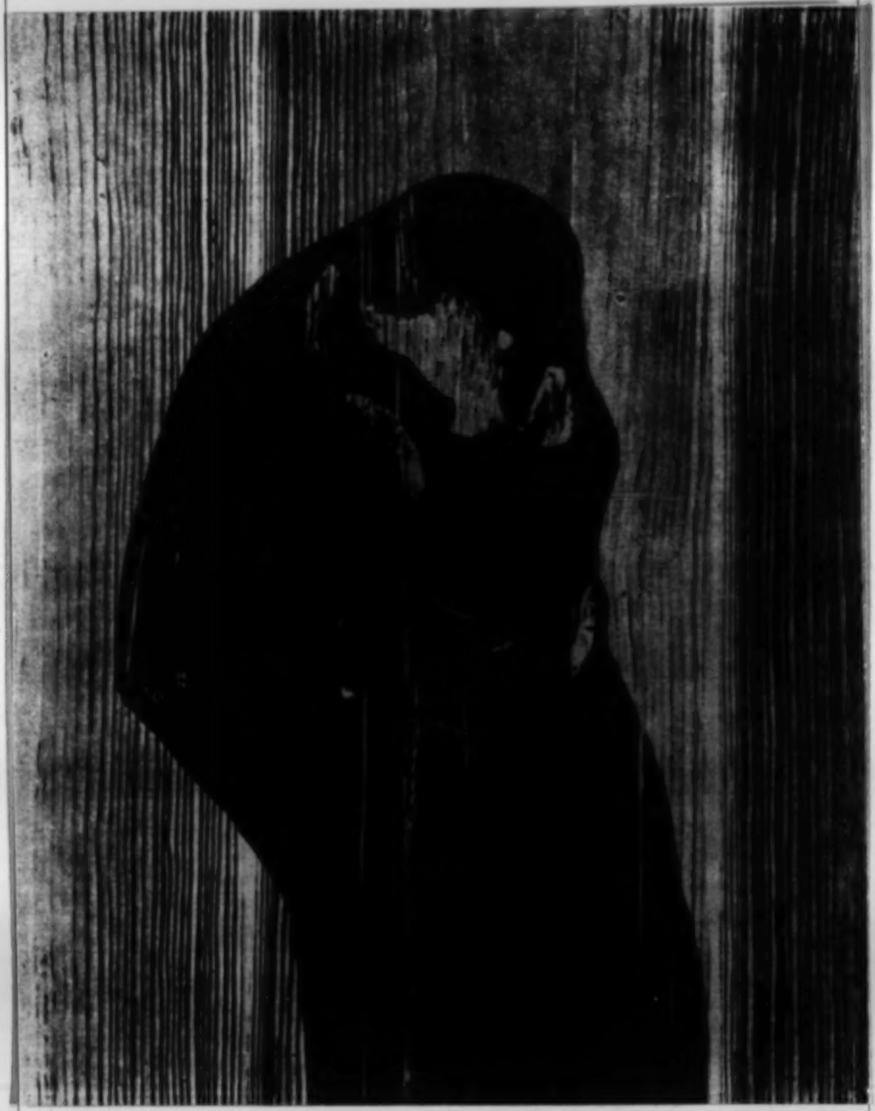
Two People, (The Lonely Ones)

The Kiss

Edvard Munch (1863-1944)







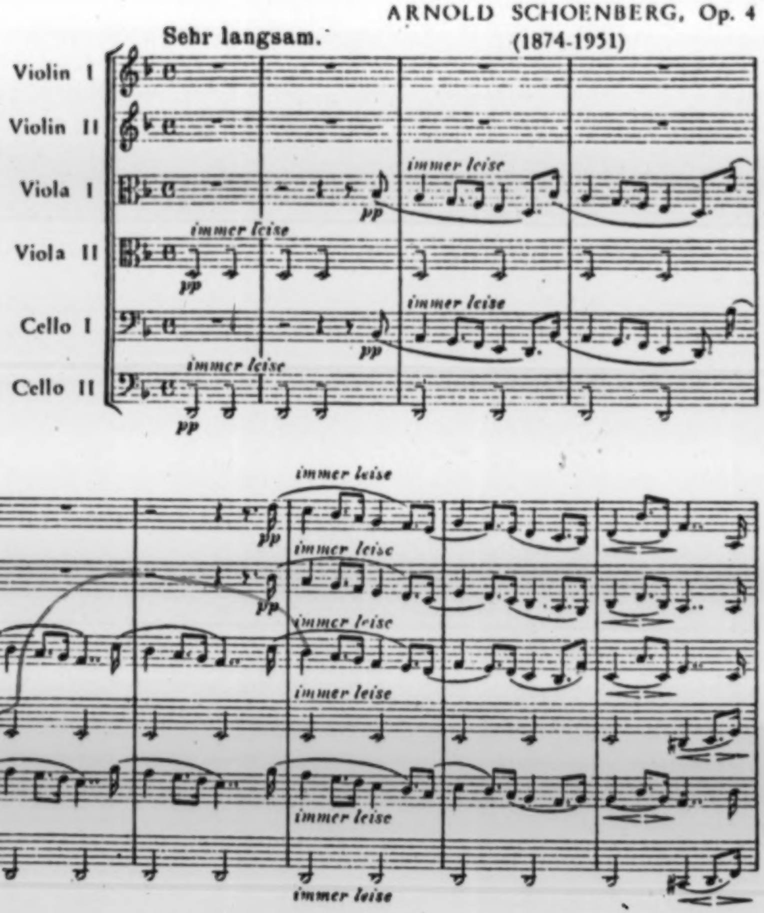
Music

Excerpts from Verklaerte Nacht,
(Transfigured Night)
Arnold Schoenberg (1874-1951)

VERKLAERTE NACHT

(Transfigured Night)

ARNOLD SCHOENBERG, Op. 4
(1874-1951)


Sehr langsam.
Violin I
Violin II
Viola I
Viola II
Cello I
Cello II
immer leise
pp

NOTES ON VERKLAERTE NACHT

BY ARNOLD SCHOENBERG

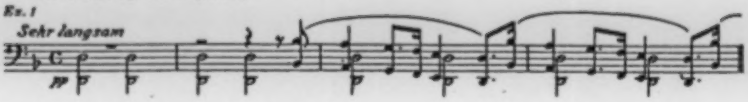
At the end of the 19th century, the foremost representatives of the "Zeitgeist" in poetry were Detlev von Liliencron, Hugo von Hofmannsthal and Richard Dehmel. But in music, after Brahms' death, many young composers followed the model of Richard Strauss, by composing program music. This explains the origin of *Verklaerte Nacht:* it is program music, illustrating and expressing the poem of Richard Dehmel.

My composition was, perhaps, somewhat different from other illustrative compositions, firstly, by not being for orchestra but for a chamber group and secondly, because it does not illustrate any action or drama, but was restricted to portray nature and to express human feelings. It seems that, due to this attitude, my composition has gained qualities which can also satisfy if one does not know what it illustrates, or in other words, it offers the possibility to be appreciated as "pure" music. Thus it can perhaps make you forget the poem which many a person today might call rather repulsive.

Nevertheless, much of the poem deserves appreciation because of its highly poetic presentation of the emotions provoked by the beauty of nature, and for the distinguished moral attitude in dealing with a staggeringly difficult problem.

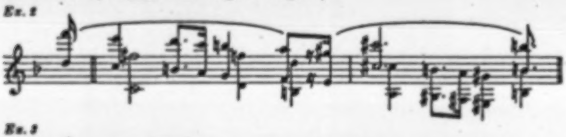
Promenading in a park,

Ex. 1

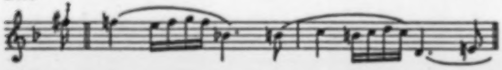


in a clear, cold moonlight night,

Ex. 2

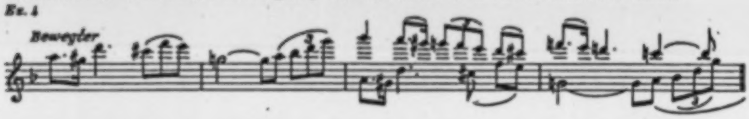


Ex. 3



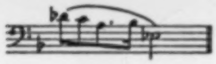
the woman confesses a tragedy to the man in a dramatic outburst.

Ex. 4



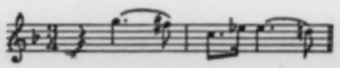
She had married a man whom she did not love. She was unhappy and lonely in this marriage,

Ex. 5



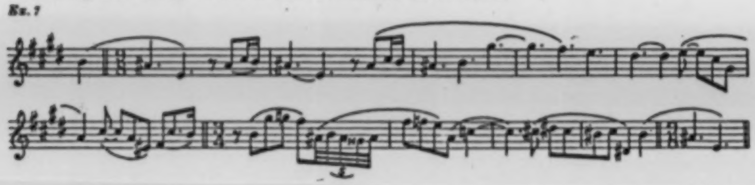
but forced herself to remain faithful,

Ex. 6



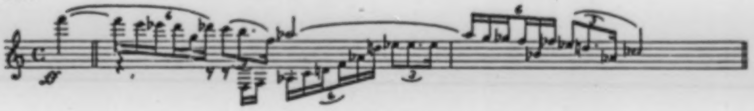
and finally obeying the maternal instinct, she is now with child from a man she does not love. She had even considered herself praiseworthy for fulfilling her duty toward the demands of nature.

Ex. 7



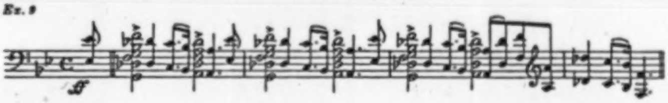
A climactic ascension, elaborating the motif, expresses her self-accusation of her great sin.

Ex. 8



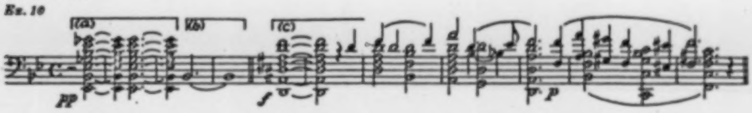
In desperation she now walks beside the man with whom she has fallen in love, fearing his verdict will destroy her.

Ex. 9



But "the voice of a man speaks, a man whose generosity is as sublime as his love."

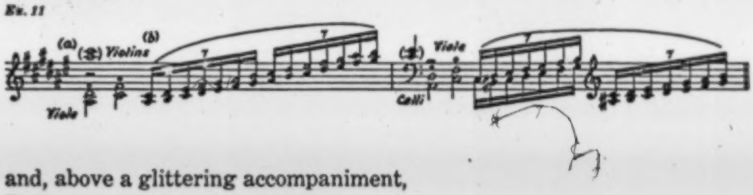
Ex. 10



The preceding first half of the composition ends in E-flat minor (a), of which, as a transition, only the B-flat (b) remains, in order to connect with the extreme contrast of D major (c).

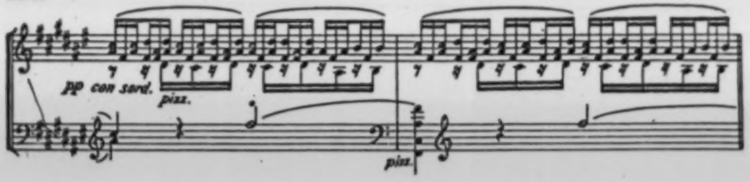
Harmonics (a), adorned by muted runs (b), express the beauty of the moonlight

Ex. 11


(a)
(b)
Violins
Viole
Viole
Celli

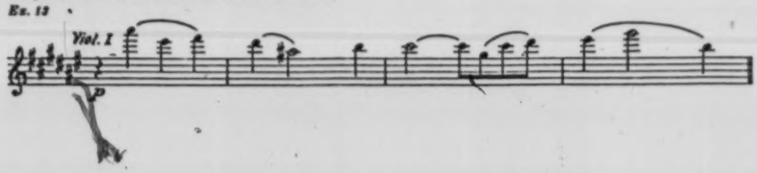
and, above a glittering accompaniment,

Ex. 12


pp con sord.
pizz.
pizz.

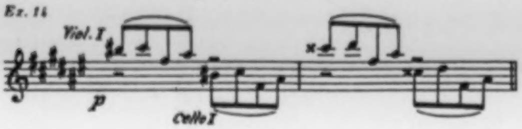
a secondary theme is introduced,

Ex. 13



which soon changes into a duet between violin and cello.

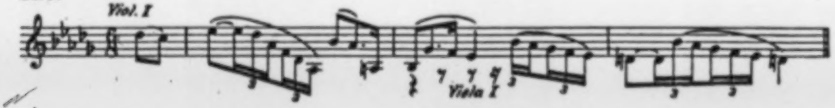
Ex. 14



This section reflects the mood of a man whose love, in harmony with the splendor and radiance of nature, is capable of ignoring the tragic situation: "the child you bear must not be a burden to your soul."

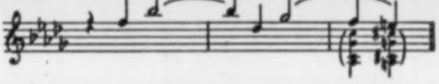
Having reached a climax, this duet is connected by a transition with a new theme.

Ex. 15



Its melody, expressing the "warmth that flows from one of us into the other," the warmth of love, is followed by repetitions and elaborations of previous themes. It leads, finally, to another new theme, which corresponds to the man's dignified resolution: this warmth "will transfigure your child," so as to become "my own."

Ex. 16



An ascension leads to the climax, a repetition of the man's theme (Ex. 10c) at the beginning of the second part.

A long coda section concludes the work. Its material consists of themes of the preceding parts, all of them modified anew, so as to glorify the miracles of nature that have changed this night of tragedy into a transfigured night.

It shall not be forgotten that this work, at its first performance in Vienna, was hissed and caused riots and fist fights. But very soon it became very successful.

August 26, 1950

Poetry

Die Verklaerte Nacht

Richard Dehmel (1863-1920)

VERKLAERTE NACHT

Gedicht von Richard Dehmel
(aus "Weib und Welt")

Zwei Menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schaun hinein.
Der Mond läuft über hohe Eichen,
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da liess ich schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um Alles her,
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.
Ihr Atem küsst sich in den Lüften.
Zwei Menschen gehn durch hohe, helle Nacht.

TRANSFIGURED NIGHT

Poem by Richard Dehmel

Two people walk through the bare cold woods;
the moon runs along, they gaze at it.
The moon runs over tall oaks,
no cloudlet dulls the heavenly light
into which the black peaks reach.
A woman's voice speaks:

I bear a child, and not from you,
I walk in sin alongside you.
I sinned against myself mightily.
I believed no longer in good fortune
and still had mighty longing
for a full life, mother's joy
and duty; then I grew shameless,
then horror-stricken, I let my sex
be taken by a stranger
and even blessed myself for it.
Now life has taken its revenge:
Now I met you, you.

She walks with clumsy gait.
She gazes upward; the moon runs along.
Her somber glance drowns in the light.
A man's voice speaks:

The child that you conceived
be to your soul no burden,
oh look, how clear the universe glitters!
There is a glory around All,
you drift with me on a cold sea,
but a peculiar warmth sparkles
from you in me, from me in you.
It will transfigure the strange child
you will bear it me, from me;
you brought the glory into me,
you made my self into a child.

He holds her around her strong hips,
Their breath kisses in the air.
Two people walk through high, light night.

Search for Transformation. Allusion has already been made to the concept of Wandlung, or inner regeneration. At the close of World War I, the Expressionist by his own choice lived in isolation and withdrawal from the world. Moreover, he was faced with the dilemma of believing that art is the killer of life and therefore, must itself be killed or, of finding a way out of this dilemma.

> The way out of this dilemma is an inner regeneration, a Wandlung (a favorite term in Expressionism). Only if the self-absorbed, narcissistic artist learns to identify himself with others, share their sufferings, serve and love them, can he save himself, and become a true poet, a seer, and a healer of mankind. The painful feeling of "unrelatedness," the sense of one's own inhumanity, was an important reason for the deification of humanity, the demand for embracing all mankind in one grand gesture, which the Expressionist generation postulated. (67:137)

Thus the artist, seeking transformation, had a new perspective. He saw the world no longer as a plebian empire of ignorant people worthy only of disdain, but as a mass of suffering humanity bound together by one type of pain or other. Always excruciatingly aware of his own neurotic mis-fitness, the Expressionist found that he was not alone in his grief.

Moreover, a spiritual, mystical quality was part of the total picture of Wandlung. Sokel remarks that the ". . . attitude, which would draw a sharp dividing line between religious Expressionism and political activism . . ." (67:146) overlooks the fact that each is contained in the other. This point is graphically corroborated in Ernst Toller's first play Die Wandlung (1918). Toller erects a series of tableaux illustrating the miseries of war on a scaffolding which represents the Stations of the Cross.

> The regenerate Expressionist, whether converted to Christ or to activism, tries to become "truly common"; i.e., he tries to wipe out in himself whatever separates him from his fellow men. He completely rejects the Goethean-Nietzschean cult of personality and pride of individuality, which informed the greatest part of the German cultural tradition in the nineteenth and early twentieth centuries, and culminated in the cult of the "great man" or superman. . . . The expressionist combats the Nietzschean aristocratic Neo-Romanticism so fiercely because he himself, . . . grew up in it and suffered under its impact. (67:157-158)

In painting, Wandlung, or transformation, tended to be emphasized in deep spirituality and in the subordination of the individual to awesome mystery. Emil Nolde, in much of his painting, is one examplar of transforming mysticism.

Emil Nolde (1867-1956) was born Emil Hansen of Frisian parents. In 1901, he adopted the surname "Nolde" after his native village, as though he wished to identify himself with the earth of the place where he was born. Nolde sought Wandlung through mysticism. In Nolde's family, faith was based on the Bible alone which he often read. In fact, the tales of the Old and New Testaments fired his young imagination to the point of ecstasy (28:13).

Moreover, like many other German Expressionists, Nolde traveled and came under the influence of the poetry of the Symbolists, the music of Wagner, the philosophy of Nietzsche, the dramas of Strindberg, and the "clenched cry" voiced by Edvard Munch. He began to identify with the isolation and loneliness of the Expressionists.

> Inspired by the contemporary ideal of "the dangerous life," he became imbued with an unshakable sense of mission. At the same time he developed a special vulnerability to which his background had predisposed him, a feeling that he was alone, misunderstood, and persecuted--a peculiarly defiant attitude toward "people," which throughout his life cut him off from comradeship. He discovered Nietzsche, and began to make note of his own reflections. . . . He learned a great deal from the theater. In this early period he was strongly impressed by a performance of Ibsen's Wild Duck: "the tragic desert of fate," the breath of which he felt in the theater haunting him for weeks thereafter. The detail reveals how the guiding symbols of the decade affected even this rather dour young artist. A new image of man was beginning to emerge--clairvoyant, psychically open to the invisible promptings of nature, able to see through the surface of things . . . . (28:15)

Also, the element of search was evident in Nolde's journey toward Wandlung. The concept of search was closely connected to the transformation concept, for without search Wandlung could not be achieved. After 1900, "years of tormenting search" followed his time of study and travel.

> He was less productive than before; he painted scarcely a dozen canvases a year. But important changes took place in his inner life. His experience of nature became exalted to the point of intoxication; as a result, his hallucinatory capacities gained strength. "I had an infinite number of visions at this time, for wherever I turned my eyes nature, the sky, the clouds were alive; in each stone and in the branches of every tree, everywhere, my figures stirred and lived their still or wildly animated life, and they aroused

> my enthusiasm as well as tormented me with their demands that I paint them." (28:19)

Nolde's searching at that time brought him firmly into contact with nature, so that more than any other painter in the German Expressionist movement, ". . . he contributed a mystique of the soil." (49:128)

Coloristic ecstasy is another aspect of Nolde's work. In 1963, Werner Haftmann published a book entitled Emil Nolde with the subtitle "Unpainted Pictures." In this work Haftmann included a section of what he calls "Marginal Notes." These are a collection of aphorisms Nolde jotted down while painting, or notes he discovered when collating his memoirs. Nolde never left an organized manuscript of these notes, although he had placed some in order and had them copied (29:23). A selection of Nolde's aphorisms about color, some appropriately including analogies with music, are quoted here:

> Colours are my notes, which I use to form harmonising or contrasting sounds and chords. Would a poet or a musician also say: Syllables, or notes, are the sounds I use to write poetry, or music? The Arts are the Three Graces of beauty; another Paris could never decide between them, because all three are equally beautiful. (30.5.43)
>
> Yellow can express happiness, and then again pain. There is flame red, blood red, and rose red. There is silver blue, sky blue, and thunder blue. Every colour harbours its own soul, delighting or disgusting or stimulating me. (30.12.42)
>
> I always liked to watch the sun, as it distributes light and shadow, or sets the clouds glowing, and also when it paints a rainbow--not that I

> particularly admire those tidily arranged colours, but I do love the arc in the sky. (29:n.p.)

Nolde had yielded to the world of luminous and symbolic color, painting with such violence and spontaneity that members of Die Brücke in 1906 invited him to join them as ". . . payment for these storms of color." (31:34) To Die Brücke artists he became indebted for learning new techniques in woodcut. The influences of Edvard Munch are quite evident here. It was his love of nature and pure color which caused him to break with Die Brücke, whose members were more socially conscious than Nolde.

Nolde's Wandlung was a deeply religious and mystical one. His religious paintings led him in turn to the art of primitive peoples. He described his own style between 1913 and 1914 as ". . . absolute originality, the intensive, often grotesque expression of force and life in the simplest form." (31:34) Nolde's Expressionism was always close to fantasy and the myth, which he conjured up from his memories. "The close-up view of things, the simple, archaic power of the composition, the blazing allegorical value of color are the means employed. . . ." (31:34)

The example of Nolde selected to illustrate his mystical Wandlung is The Last Supper (1909). Myers describes the work.

> Nolde's Last Supper and Pentecost, very similar in composition, dispose of unessentials in typical Expressionist fashion and concentrate their fury on the beyond-earthly significance of the moment. Bringing us very close to his subjects, which are compressed into a tight space, Nolde leaves no time for leisurely contemplation of individual emotional response, but forces us to support the emotions of the Christ, weaving a single, unified, and overwhelmingly passionate effect. Many of these mask-like figures face forward, some are in profile, but they all convey in their distorted and frightening expressions a powerful grotesquerie, a genuinely primitive quality. With eyes staring as though seeing nothing except what lies within, features exaggerated and contours blurred, they spring from their generalized background with an uncontrolled inner force . . . .
>
> In the Last Supper, Nolde elected to illustrate the offering of the symbolic chalice. "And he took the cup and gave thanks and gave it to them, saying, Drink ye all of it; For this is my blood of the new Testament, which is shed for many for the remission of sins." Here is the theme of sacrifice for humanity . . . this is a spiritual and inward-turning mystic experience wherein each individual subordinates himself to the awesome mystery of the symbolic offering . . . . (49:133)

Nolde himself in Jahre der Kämpfe described his state of soul while executing The Last Supper. A translation of the passage is found in Myers:

> I yielded to an irresistible desire to portray a deep spirituality, religion and inwardness, but without any definite will, knowledge or planning. Only a few of the apostle heads and the head of Christ were drawn beforehand. Almost frightened I stood before the outlined canvas, not a single model present, and I was now to paint the most mysterious and profound event in the Christian religion! The Christ with His face transfigured by an inward searching expression while at either side and round Him the circle of His disciples. (49:133)

Just as Christ, in Nolde's painting is "transfigured by an inward searching expression," so also is the heroine of Schoenberg's masterful monodrama, Erwartung transformed through searching.

Arnold Schoenberg (1874-1951) began his second period of composition in 1909. Joseph Machlis calls this Schoenberg's "atonal-expressionist" period. Though atonality has become a frequently used descriptive term in the music world, Schoenberg, with precise logic, intensely disliked the term atonality. This is because the word atonality, in its etymological sense, connates a negation of all tonality. Logically speaking, there can be no such thing as music with no tonality, for ". . . it is not possible to avoid all tonal relationships in writing music . . ." although ". . . it is entirely possible to write music with a complete disregard of tonal relationships." (85:60) Harvard Dictionary of Music contains adequate discussions of the terms "tonality" and "atonality." It is not the purpose here to belabor these points. What is pertinent is that while most writers refer to the music composed by Schoenberg between 1908 and 1915 as being primarily atonal, Schoenberg himself preferred the word "pantonal" to "atonal." By this term pantonality he apparently wished to imply

> . . . that his totally chromatic musical language resulted from the merging of all the keys of the

> diatonic system. The problem of finding an acceptable definition of "atonality," or a more appropriate term for the music collectively so designated, is in itself a reflection of the nature of this music. From the very beginning, atonal composition followed two distinct and contradictory directions. In one of these (Opus 11, No. 1 is an example) harmonic and melodic cells of overall significance in the given work or movement generate and integrate the musical material. In the other, termed "athematicism" or "perpetual variation," continuity depends upon immediate associations in a kind of musical "stream of consciousness." The most famous example is the monodrama _Erwartung_, composed in 1909. (99:3)

Schoenberg completed the music for _Erwartung_ in two weeks, a point which he himself makes in his own book _Style and Idea_. In general, he composed very fast and attests that he belongs to that group of composers whose music is both cerebral and spontaneous, that is, both of the brain and of the heart (64:155). This is of interest because Emil Nolde reiterates Schoenberg's feelings almost word for word. Nolde is quoted by Haftmann as saying:

> Art that is purely emotional seems flabby. Purely intellectual art seems frigid. Sensibility and sense in equal parts combined with high artistic ability give consumate beauty. (29:70)

Erwartung is a poignantly emotional work, both in text and music. The poetry is by Marie Pappenheim, a woman little mentioned in literary works concerning German Expressionism. The text is an interior monologue except for one fearful outward cry to God for help. The work antedates James Joyce's _Ulysses_ (1922) by thirteen years, yet the stream-of-consciousness technique is used throughout

Erwartung. One is prompted to wonder why Pappenheim receives so little credit in the literature on the subject of this Expressionist technique. Stuckenschmidt alludes to her poetic format in Erwartung as a unique foretaste of the Expressionist techniques to become prevalent later. He describes both text and music of Erwartung as follows:

> The work, which lasts for about half an hour, is written for female voice and large orchestra (quadruple to quintuple woodwind, triple to quadruple brass, harp, celesta, a good deal of percussion and strings). The text is in the form of a monologue; it describes the feelings of a woman who seeks her lover at night in the wood and finally finds him dead. Through the visions of her overheated imagination, which is full of presentiments, the impressions of nature at night time, and the changes between fear, hope and cruel knowledge, the feeling of the text has been raised to a plane of hectic exaggeration, whose language anticipates forms of expressionistic poetry which only became common much later. In both text and music it is an attempt to describe a microcosm of feeling and mood which hundreds of changing moods of passion rush through at great speed--perhaps something like the consciousness of a dying man who sees the whole of his life rolling past him like a fast-moving film.
>
> Musically this happens in the harmonic field, which shows a penchant for the unknown and the incredible, and carefully avoids any suggestion of normal aesthetic 'to please'. The chords which occur most frequently are clusters of seconds, altered fourth-chords and complexes of six to eleven different notes. The rhythm has achieved a degree of flowing freedom which overrides all limitations of the bar-line, and which constantly combines triplets and sextuplets with numerous subdivisions and punctuations. The melody is paramount above all the other elements--it is a vocal melody of a highly expressive but quite revolutionary kind. It is totally independent of the harmony, following its own laws and polyphonic tensions . . . .
>
> . . . .

> . . . it belongs to a type of aphoristic, compressed music drama, imaginable only to an expert with knowledge of the most up-to-date modern psychological analysis, or a pioneer in the realm of dreams and the subconscious. In an extreme compression of time a spiritual realism of the most frightening kind is employed here, which points to the surrealist drama of the future rather than to the mystical music drama of the past. (71:53,54, 55)

Schoenberg's knowledge of the impact of the nightmare is further expressed in his own words in a letter to Ernst Legal, the Intendant of the Kroll-Oper in Berlin, who was responsible in large measure for the production of Erwartung.

> The most important thing: I believe that you are not one of those stage directors who look at a piece only for the possibilities of making something quite different out of it. This is wrong, and never more wrong than when done to me, for I have an unusually precise picture of the staging in mind while composing.
>
> In Erwartung, these are the greatest problems:
>
> I. It is necessary always to see the woman in the forest, in order to understand her fear of it! for the whole piece can be understood as a nightmare. But, for that very reason, it must be a real forest, and not just an 'abstract' one! That kind of abstraction is gruesome, but not frightening. (60:35)

It has been claimed that Schoenberg had no personal contact with Sigmund Freud, yet they were contemporaries living in Vienna, so that it is probable that Schoenberg was not totally free from the impact Freud's Interpretation of Dreams had made in 1900. Be that as it may, Schoenberg understood the importance of the concept of the frightening reality inherent in the experiencing of a nightmare and translated this concept into his production of Erwartung.

As for correlation with Nolde's Last Supper, it will be recalled that the Christ Nolde depicted was, as it were, transformed by "an inward searching expression." (49:133) In Erwartung, the heroine is also seeking transformation, not in the mystical sense to be sure, but in the arms of her beloved. She seeks this transformation with the same impassioned heat which fired other German Expressionists who sought regeneration in the visceral-irrational sense. On the other hand, some Expressionists sought Wandlung through mysticism as in Nolde's case, or through political activism as did Ernst Toller.

The search for transformation by Schoenberg's heroine Erwartung is described by Wellesz:

> The scene begins on the borders of a forest. Roads and hills are lit by the moon; the trees of the forest stand lofty and dark. A woman clad in white comes in search of something; she is anxious and hesitating. Hier Hinein? Man sieht den Weg nicht ("In here? One can see no way through"). With the softest tones the music attempts to portray this delicate, tremulous mood, which becomes more and more sombre. At last she takes courage and proceeds into the forest. (79:126)

The search for something or someone, the fleeting despair that no way can be found to attain the something or someone, the courageous advance forward in spite of this despair, were all part of the German Expressionist concept of Wandlung. Intense suffering was also a part of the idea. The Christ in Nolde's Last Supper suffers in the knowledge that he will die the following day. In Erwartung:

> The woman comes out of the forest on to the broad road on which moonbeams play, and behind which, in the background, a house is to be seen. She is exhausted; her clothes are torn, and her hair is dishevelled. Her face and hands are cut and bleeding. The undefined fear within her develops into anxiety for the life of her lover.
>
> "I can go no further . . . no one will admit me . . . the strange woman drives me away! If he should be ill! A seat . . . I must rest . . . but I have not seen him for so long." Then she stumbles against some object and recognises her loved one dead at her feet. The orchestra has increased to its highest power and is then spent. (79:128)

In her wild stream-of-consciousness monologue, the woman expresses her hostility and curiosity regarding the other woman in her now dead lover's life. She fantasizes the affair he may have had and suffers because of it.

> Here throughout the softest and the most delicate tone-colour is used, the scene proceeding broadly and with much depth of feeling. A lightly whispered parlando follows when she, without a trace of hatred, thinks of the other woman. Her whole being becomes transfigured when she calls out: "My dearest, the morning draws nigh. . . . What can I do here alone? . . . In this endless life. . . . Light will come for all . . . but must I alone remain in the darkness of night?"
>
> And now her thoughts fade into the distance. Morning comes and reminds her of the many times when they had separated and had bidden one another farewell. She thinks she sees her lover coming towards her. This pale visionary mood is portrayed with uncanny power in the music. Then comes the cry, O bist du da--Ich suchte ("Oh! Art thou there? I was seeking . . ."). And with a ghostly chromatic contrary movement in the whole orchestra, which fades away into thin air, the curtain falls. (79:129-130)

Robert Craft notes that the "Ich suchte . . ." (I was seeking) is most significantly in the past progressive form. While, according to German grammar, "Ich suchte . . ." is technically in the simple past tense, the phrase can be translated into English in the past progressive form. Thus translated, the phrase connotes that the woman's search did not end in fulfillment. The woman has been transformed but the transformation is incomplete. This point is well paralleled in the music.

> Her Ewartung is not over and it will never be. All of this is made clear, I think, only in the music. The phrase Ich suchte trails off unresolved, and so afterwards does the music, a bar and a half of musical gooseflesh, an orchestral shiver that seems not to stop but to vanish, the listener knows not when or how. It is the most extraordinary ending I know of and, to my mind, it gives a new interpretation to the work and succeeds in lifting it to a higher plane. (99:6)

Georg Kaiser (1878-1945) no less than Emil Nolde in his Last Supper, and Arnold Schoenberg in Erwartung, expresses in Von Morgens bis Mitternachts (From Morn to Midnight) ideas of search, suffering, mysticism and finally transformation.

Kaiser was a native of Magdeburg who made Berlin his chief center of artistic production. Considered by some to be the leading German playwright between World War I and World War II, Kaiser's dramas were almost infinite in variety of both style and content, yet one single theme permeates his works.

> Kaiser himself claimed one single idea or "vision" to underly all his works; he called it die Erneuerung des Menschen (the regeneration of man). With this dominant creative impulse, he proved himself a true exponent of Expressionism. (19:148)

Thus, although Kaiser expressed it somewhat differently, he was obsessed by the desire for transformation and projected this desire onto the characters of his plays.

From Morn to Midnight, written in 1912, but not published until 1916, is considered by some to be Kaiser's most Expressionist work, and most certainly conforms to his ideas of man's regeneration. Several important Expressionist stylistic techniques used in this drama are pointed out here.

Kaiser's dramatis personae are types, not cast as individuals. Several are mentioned here in the order of their appearance: Cashier, Stout Gentleman, Clerk, Messenger Boy, Lady, Bank Manager, Muffled Gentleman, Serving Maid. Thus, the Cashier is not a particular one, but any Cashier representative as it were of a species, or even a genus. This device is carried to its ultimate when Kaiser includes such figures as First, Second, Third, Fourth, and Fifth Gentleman or First, Second, Third, and Fourth Mask. They have no specific identity, but are labeled only by means of their social function. "This accepted expressionist device of typification is intended to strip from the drama all that is merely contingent, and to achieve a maximum concentration of significance." (39:24-25)

Another important Expressionist device was the use of the Stationsdrama form. This technique was popularized by August Strindberg in The Road to Damascus (1898). This form, which consists of loosely connected scenes, or stations, takes its origin from the mystery and passion plays of the Middle Ages. In these plays, various scenes from the life or sufferings of Christ were depicted, often ending with the transformation known as the Resurrection. This is the form of From Morn to Midnight, in which the protagonist Cashier represents suffering modern man. All is achieved within the span of twelve hours in seven scenes.

Kentworthy provides one of the best summaries of this play concerned with search, suffering, and transformation.

> Kaiser chooses a bank-clerk as his protagonist for a very good reason: his purpose, in part at least, is to demonstrate the social effect of money as an irritant to cupidity--and who could be more appropriate to this purpose than one whose livelihood depends upon the organization of the modern financial system?
>
> At the beginning of the first part of the play, the clerk stands behind his bank-counter in the little town of W., paying, receiving, adding money; for the opening half-hour he preserves the silence of an automaton--a mechanical capitalist economy has reduced the man to an adding-machine. Following a number of other clients, a Florentine lady approaches him, wishing to withdraw a substantial sum from the bank; unfortunately, her own bank in Italy has not yet sent its letter authorizing the

> payment, so that it is refused by the bank-manager, a knowing man of the world, who appraises her as a disreputable adventuress. But the lady's exotic charm does not leave the clerk unmoved: the sudden impact of the unusual breaks down the barrier of habit, and converts the machine into a man. The lady, with her silks, her furs and her perfume, inflames his senses; accepting the manager's estimate of her, he embezzles sixty thousand marks and follows her to the hotel where she is staying . . . . She proves to be an entirely respectable lady, travelling with her son. Thus the clerk is disappointed in his first attempt to experience a life he had never known: that of the senses. Yet he does not turn back; it is too late . . . . He sets out in quest of a multitude of lost opportunities and of the soul that had been stunted by a soulless society. (39:25-26)

The concept of quest, or search should be noted at this point. The search expressed here is not the same as the searching expression in the eyes of Christ in Nolde's Last Supper representing the Savior's insatiable seeking of souls. Nor is the search now engaged in by Kaiser's Cashier quite like the search of the woman for her beloved in Schoenberg's Erwartung. Of the visceral-irrational type, it is a search for stolen or squandered opportunities. The Cashier seeks to make up for lost time.

> The first stage of his hectic journey takes him across a snow-covered field, where, sitting in the leafless branches of a tree, he delivers a lengthy soliloquy, ...
>
> . . . he demands restitution from the community (ihr), in whose service all his time and energies have been absorbed, for his sacrifice of a full and free life. In order to assert this claim, however, he must set himself outside the community by breaking its laws and becoming a hunted thief.
>
> . . . .
>
> As he sits, the wind snatches off his hat; it

> catches on a twig, which forms the hand of a skeleton, outlines in the branches where the wind has blown the loose snow away. Death sits behind him, reminding him symbolically that he has not an infinity of time before the police arrest him--and in which to redeem his unlived life. (39:26)

The Cashier realizes that he has but little time for regeneration, but he will have it at all costs. He proceeds in the attempt to rescue his own soul, just as the woman in Erwartung finally courageously enters the forest.

> On the first stage of his flight into 'life'--and from his own humdrum existence--the clerk returns to his home; but now he sees his mother, his wife and his two daughters through new eyes: his slavery to the 'Fleischbank,' as he calls it, had been slavery to them. He is, he tells them digging his way out of the grave, where he has been buried beneath an ever-growing weight of habit, convention and responsibility. . . .
>
> The clerk leaves home before dinner--so monstrous a disruption of the mechanical routine of the family, that it causes the death of his aged mother! . . . Already the action has moved quickly; now it races along with the restless haste of a great city. First, the runaway clerk tries to satisfy vicariously the passion pent up in him by offering huge sums as stakes in the six-day bicycle races; by urging on the competitors he hopes to lash the spectators into a frenzied excitement that will sweep away every remnant of self-restraint. . . . The excitement becomes so intense that, through the pressure of the packed, seething crowd, a man is thrown from the gallery to his death below. But again the clerk is cheated in the fulfillment of his wish; before the final abandonment of crowd emotion is reached, His Highness appears in the royal box and breaks the tension. (39:27-28)

This is perhaps the climax of the play. The Cashier thinks the enjoyment of frenzy of the crowd will set free a part of his imprisoned soul but he is disillusioned when he perceives the same crowd all at once awed by the presence of royalty. The scene abruptly changes to a private room adjacent to a dance-hall. Here he is even more disillusioned after he buys his fill of sensual pleasure.

Finally, the time of regeneration approaches when the Cashier is found in the last scene of his own passion in a Salvation Army hall. He has been led there by a girl who has made appearances in the second part of the play, seemingly having nothing to do with the action going on at that time.

> From the assembled men and women a number of penitents come forward to confess their sins; and each sin forms a part of the clerk's own guilt, which is distributed among them--a practice often used by Expressionist dramatists to give concrete form to the complex inner life of their characters. . . . Kaiser, then, uses dramatic division as a means of showing the clerk to himself; his own guilt is borne in upon him; and, caught up in the emotional appeal of this display of public penitence, he at last finds what he was seeking: regeneration through Bekenntnis und Busse [confession and repentance].
>
> He confesses his sins, even though he knows that a reward has been offered for his capture, and goes on to voice the conviction which the stations of his journey had brought him. He has conquered in himself the materialism of money, of which he had first been a slave and then a dupe.
>
> . . . .
>
> Scattering the remainder of the stolen money in the hall, he prepares to deliver himself up to justice and retribution. His fellow-penitents, however, are unregenerate; they scramble for the money, while the girl who had conducted him here betrays him to the police, in order to earn the reward. The individual may be regenerated, but not the mass.
>
> Over this final disillusionment of the clerk, the skeleton thrones again, now formed in the tangled wires of the chandelier; the mad circle in which he has rushed from morn till midnight closes. He shoots himself, sinking against the draperies of the hall. (39:28-29) .

The last stage direction for the Cashier reminds one again of Nolde's Christ in the Last Supper bent on death in search of souls. Ashley Dukes translates the direction as follows:

> Cashier
>
> [Has fallen back, with arms outstretched, tumbling headlong down the steps. His husky gasp is like an "Ecce," his heavy sigh is like a "Homo." One second later all the lamps explode with a loud report.] (37:154)

The Cashier dies by his own hand in search of his own soul. Of this search there remains at the end nothing but a symbol. Like the woman in Erwartung, the Cashier might also have ended his final speech with the words, "Ich suchte . . ." (I was seeking).

EXAMPLES ILLUSTRATING PARALLELS IN THE CONCEPT

"Search for Transformation"

Painting

The Last Supper

Emil Nolde (1867-1956)

Music

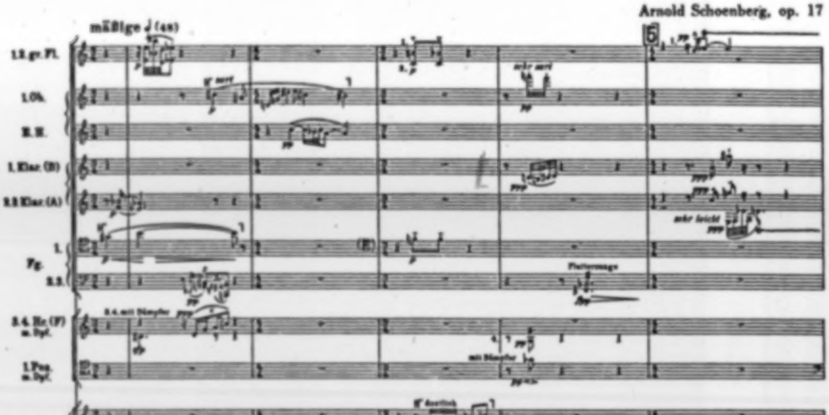
Excerpts from Erwartung (Expectation)

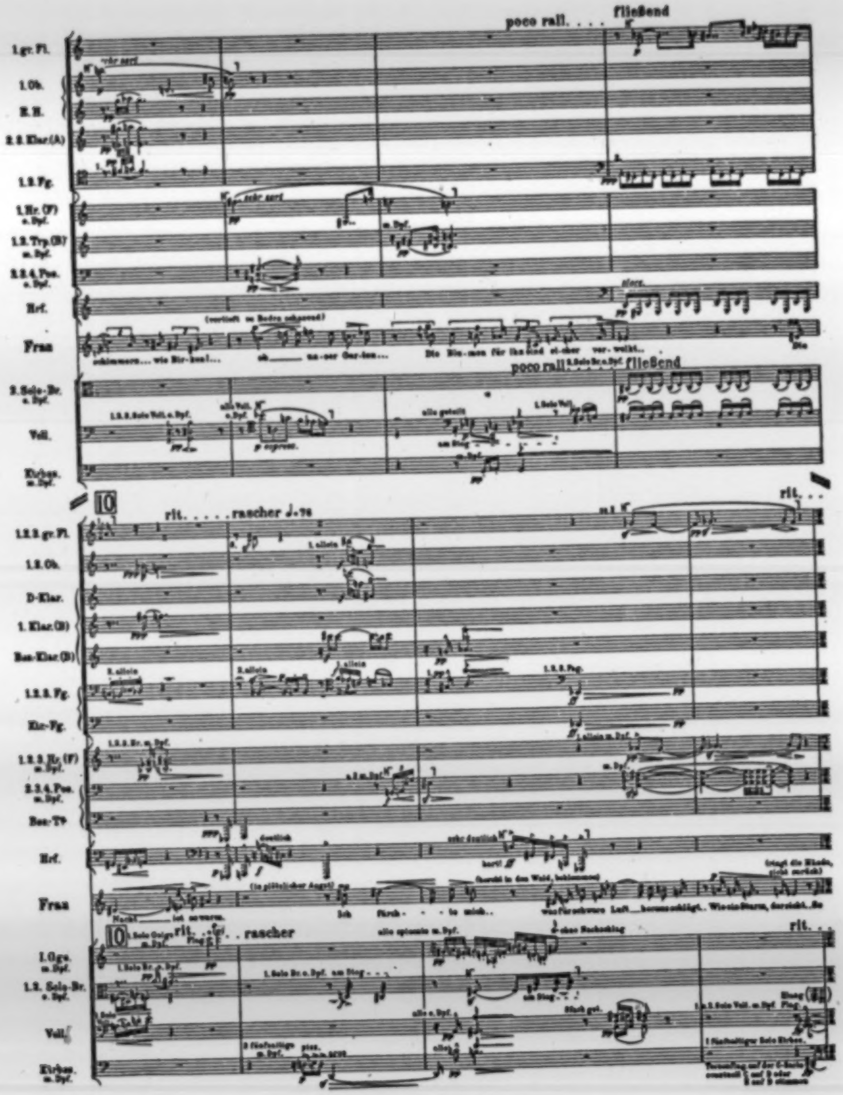
Arnold Schoenberg (1874-1951)

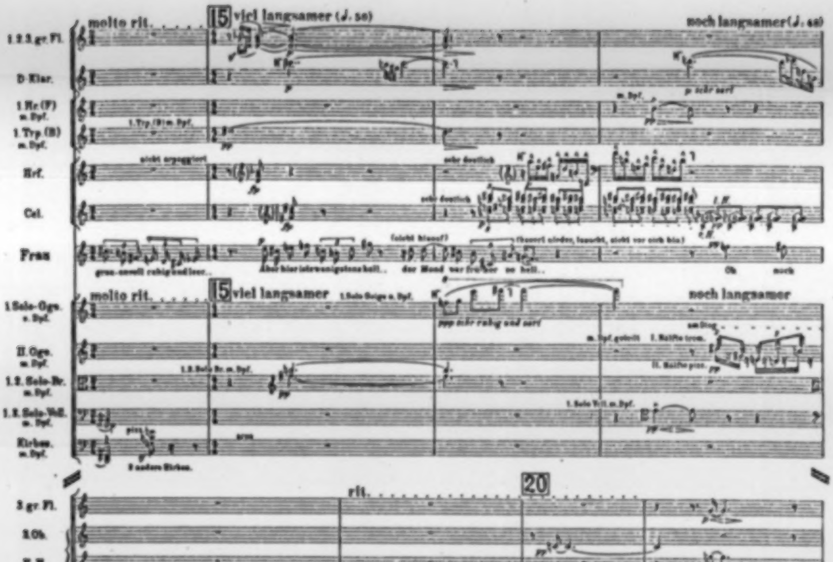
ERWARTUNG

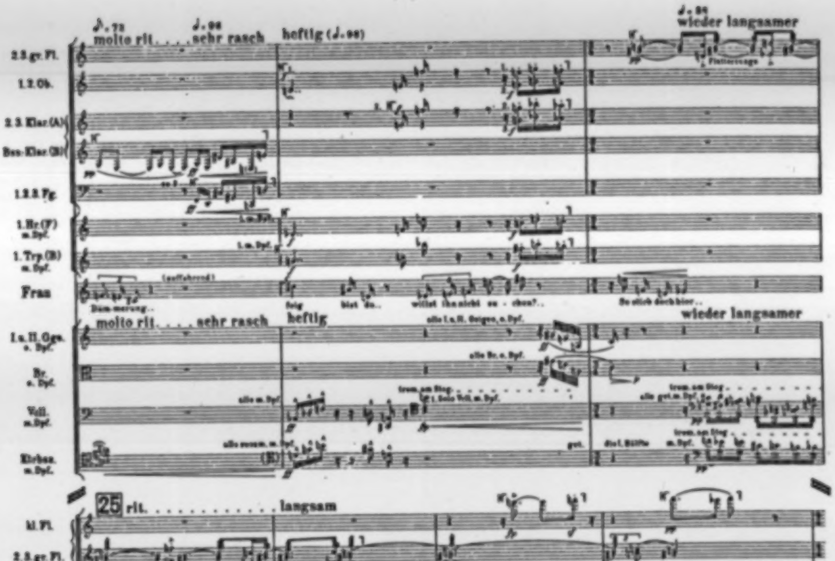
(Monodram)

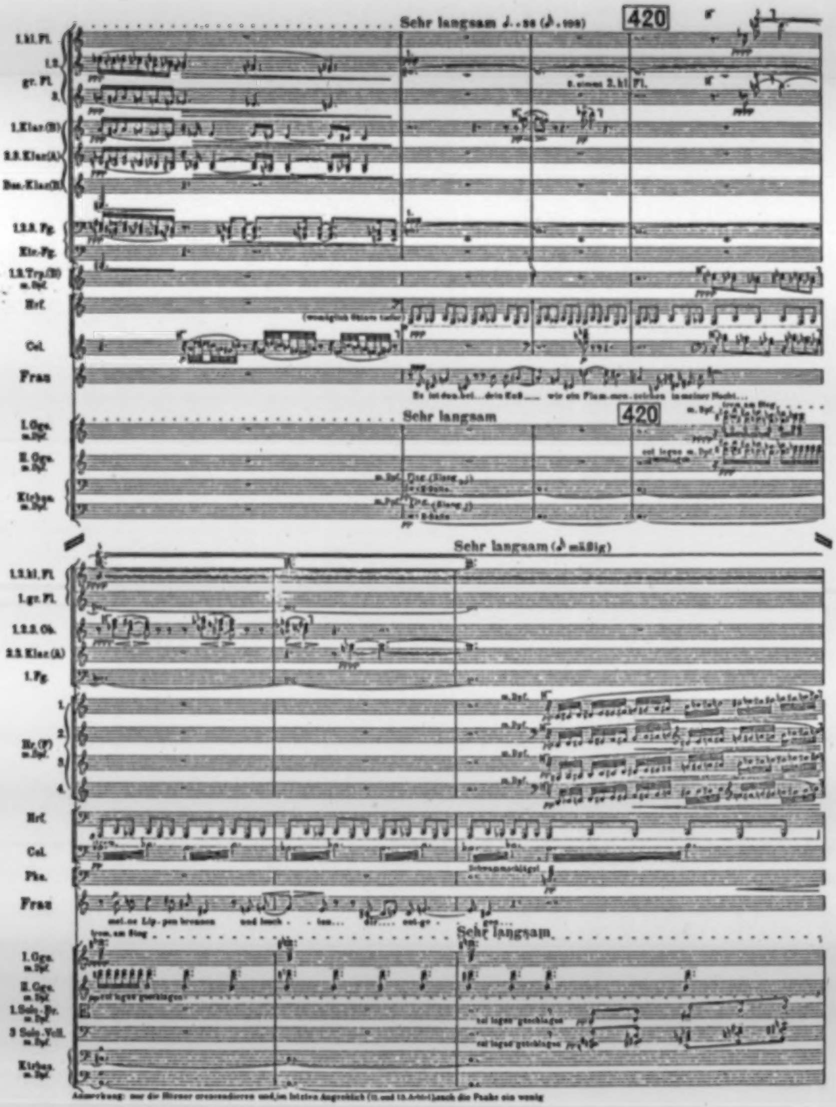
Arnold Schoenberg, op. 17


mäßige ♩ (48)
1.2. gr. Fl.
1. Ob.
E. H.
1. Klar. (B)
2.3. Klar. (A)
Fg.
3.4. Hr. (F) m. Dpf.
1. Pos. m. Dpf.
Hrf.
Cel.
mit Dämpfer
Flatterzunge
deutlich
sehr leicht
I. Scene
Am Rande eines Waldes. Mondhelle Straßen und Felder; der Wald hoch und dunkel. Nur die ersten Stämme und der Anfang des breiten Weges noch hell.
Eine Frau kommt; zart, weiß gekleidet, teilweise entblätterte rote Rosen am Kleid. Schmuck.
Frau
(zögernd)
Hier hinein?..
Man sieht den Weg nicht..
Wie sil - bern die Stämme
mäßige ♩
5
I. Solo Geige
II. Solo Geige
I. Gg. m. Dpf.
II. Gg. m. Dpf.
Br. m. Dpf.
Vcll. m. Dpf.
Kbsse. m. Dpf.
mit Dämpfer geteilt
Flag.
am Steg
die 1. Hälfte
die 2. Hälfte
I. Solo Bratsche o. Dpf.
spiccato

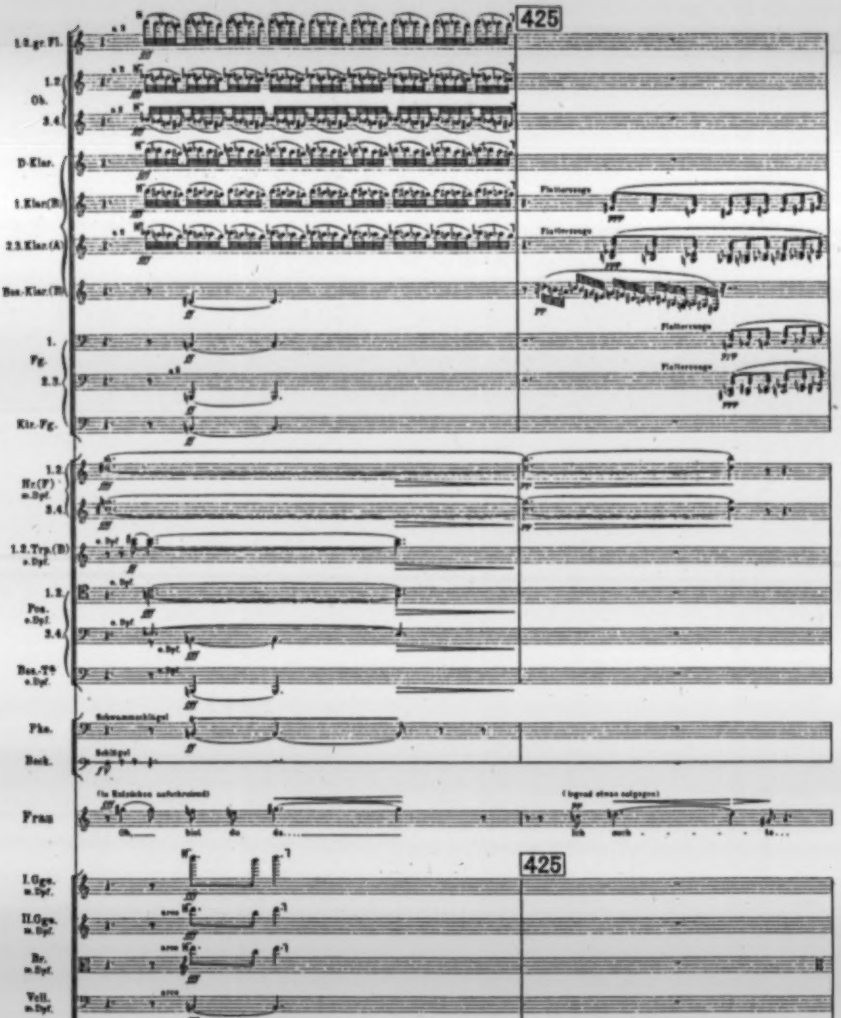

poco rall. . . . fließend
1. gr. Fl.
1. Ob.
E. H.
2. 3. Klar. (A)
1. 2. Fg.
1. Hr. (F) o. Dpf.
1. 2. Trp. (B) m. Dpf.
2. 3. 4. Pos. o. Dpf.
Hrf.
Frau
(vertieft zu Boden schauend)
schimmern... wie Bir-ken!... ah ___ un-ser Gar-ten... Die Blu-men für ihn sind si-cher ver-welkt.. Die
poco rall. . . . fließend
2. Solo-Br. o. Dpf.
Vcll.
Kbs. m. Dpf.
p espress.
alle geteilt
am Steg
10
rit. . . . . rascher ♩=76
rit. . .
1. 2. 3. gr. Fl.
1. 2. Ob.
D-Klar.
1. Klar. (B)
Bass-Klar. (B)
1. 2. 3. Fg.
Kb-Fg.
1. 2. 3. Hr. (F) m. Dpf.
2. 3. 4. Pos. m. Dpf.
Bass-Trp.
Hrf.
deutlich
sehr deutlich
Frau
(in plötzlicher Angst)
(horcht in den Wald, beklommen)
(zeigt die Hände, sieht zurück)
Nacht ___ ist so warm. Ich fürch - - - te mich.. was für schwere Luft ___ herausschlägt.. Wie ein Sturm, der steht.. So
10
rit. . . . . rascher
rit. . .
1. Gge. m. Dpf.
1. 2. Solo-Br. o. Dpf.
Vcll.
Kbs. m. Dpf.
alle spiccato m. Dpf.
ohne Nachschlag
am Steg
Flag.

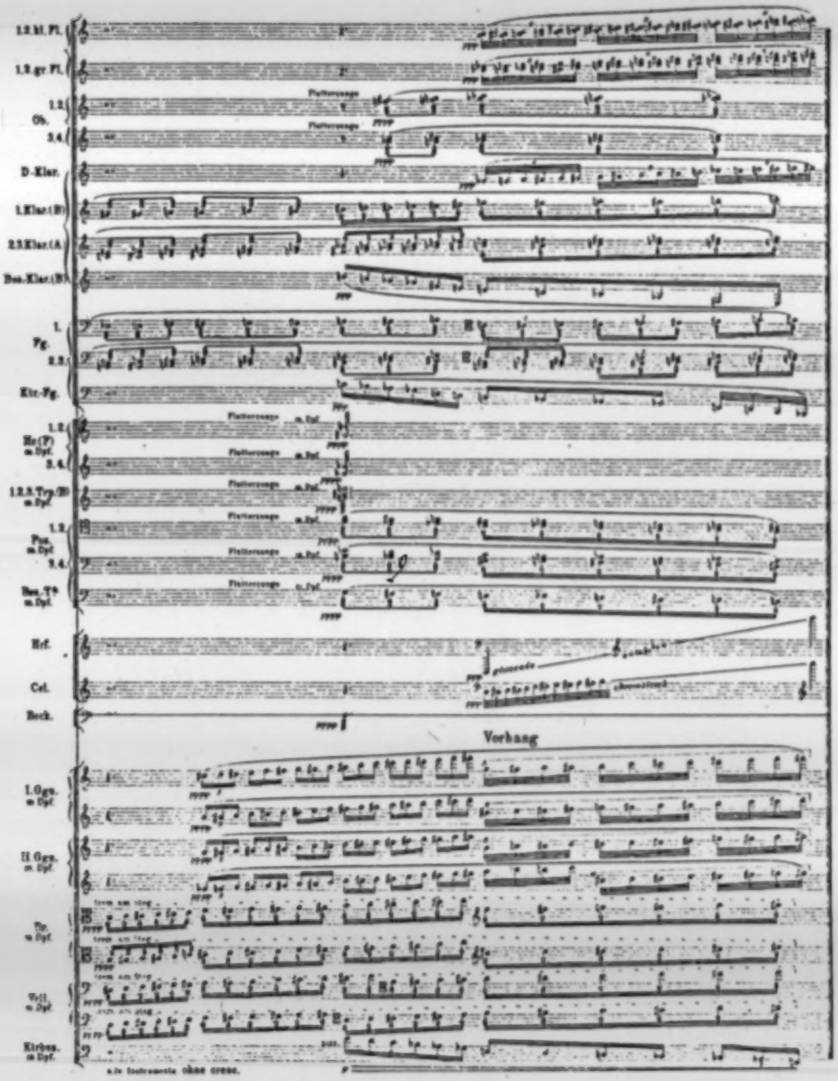

molto rit.
15 viel langsamer (♩. 50)
noch langsamer (♩. 46)
1.2.3. gr. Fl.
D-Klar.
1. Hr. (F) m. Dpf.
1. Trp. (B) m. Dpf.
Hrf.
Cel.
Frau
nicht arpeggiert
sehr deutlich
p sehr zart
(nicht blasser)
(kauert nieder, lauscht, sieht vor sich hin)
grau-entseelt ruhig und leer...
Aber hier ist wenigstens hell...
der Mond war früher so hell...
Oh noch
1. Solo-Ggs. m. Dpf.
II. Ggs. m. Dpf.
1.2. Solo-Br. m. Dpf.
1.2. Solo-Vcll. m. Dpf.
Kbs. m. Dpf.
ppp sehr ruhig und zart
m. Dpf. geteilt
I. Hälfte trem.
II. Hälfte pizz.
am Steg
arco
pizz.
3.gr. Fl.
2. Ob.
E. H.
D-Klar.
2. Klar. (A)
Bass-Klar. (B)
1.2.3. Fg.
Kt.-Fg.
2. Hr. (F) m. Dpf.
3.4. Pos. m. Dpf.
Cel.
Frau
rit.
20
pp espress.
im-mer die Gril-le... mit ihrem Lie-bes-lied...
Nicht spre-chen... es ist so süß bei dir...
der Mond ist in der
II. Ggs. m. Dpf.
Br. m. Dpf.
Vcll. m. Dpf.
Kbs. m. Dpf.
arco, Dpf. ab
sehr warm aber zart
1. Solo Vcll.
1. Solo Br.


molto rit. . . . sehr rasch
heftig
wieder langsamer
2.3.gr.Fl.
1.2.Ob.
2.3.Klar.(A)
Bass-Klar.(B)
1.2.3.Fg.
1.Hr.(F) m.Dpf.
1.Trp.(B) m.Dpf.
Frau
(auffahrend)
Dämmerung..
feig bist du..
willst ihn nicht suchen?..
So stirb doch hier..
Flatterzunge
I.u.II.Ggs. o.Dpf.
alle I.u.II. Geigen, o.Dpf.
Br. o.Dpf.
alle Br. o.Dpf.
Vcll. m.Dpf.
alle m.Dpf.
trem. am Steg
1.Solo Vcll. m.Dpf.
Kbss. m.Dpf.
alle zusam. m.Dpf.
25
rit.
langsam
kl.Fl.
2.3.gr.Fl.
1.Ob.
D-Klar.
2.Klar.(A)
1.2.Fg.
Ktr.-Fg.
3.4.Hr.(F) m.Dpf.
3.4.Hr. m.Dpf.
1.Trp.(B) m.Dpf.
Hrf.
nicht arpeggieren
Cel.
Tamt.
(wendet sich gegen den Wald)
(sieht sich scheu um)
Wie drohend die Stille ist..
der Mond ist voll Entsetzen..
Sieht der hinein?..
II.Ggs.
pizz.
arco
Br. m.Dpf.
alle, m.Dpf. Flüchtig
Vcll. m.Dpf.
trem. am Steg
get. am Steg
Dämpfer weg
Kbss. m.Dpf.
alle get.
pizz.


Sehr langsam ♩.= 88 (♪= 100)
420
1.kl. Fl.
1. 2. gr. Fl.
3.
1. Klar. (B)
2. 3. Klar. (A)
Bass-Klar. (B)
1. 2. 3. Fg.
Kontr.-Fg.
1. 2. Trp. (B) m. Dpf.
Hrf.
Cel.
Frau
Es ist dun.kel... dein Kuß... wie ein Flam.men.zeichen in meiner Nacht...
Sehr langsam
420
I. Gge. m. Dpf.
II. Gge. m. Dpf.
col legno m. Dpf.
Ktrbss. m. Dpf.
2. einem 2. kl. Fl.
Sehr langsam (♪ mäßig)
1. 2. kl. Fl.
1. gr. Fl.
1. 2. 3. Ob.
2. 3. Klar. (A)
1. Fg.
Hr. (F) m. Dpf.
Hrf.
Cel.
Pk.
Schwammschlägel
Frau
mei.ne Lip.pen brennen und leuch . . ten... dir... ent.ge . . gen...
Sehr langsam
I. Gge. m. Dpf.
II. Gge. m. Dpf.
1. Solo-Br. m. Dpf.
3 Solo-Vcll. m. Dpf.
Ktrbss. m. Dpf.
col legno geschlagen

Anmerkung: nur die Bläser crescendieren und, im letzten Augenblick (11. und 12. Achtel) auch die Pauke ein wenig


425
1.2.gr.Fl.
1.2. Ob. 3.4.
D-Klar.
1.Klar.(B)
2.3.Klar.(A)
Bas.-Klar.(B)
1. Fg. 2.3.
Ktr.-Fg.
1.2. Hr.(F) m.Dpf. 3.4.
1.2.Trp.(B) o.Dpf.
1.2. Pos. o.Dpf. 3.4.
Bas.-T^a o.Dpf.
Pke.
Bck.
Frau
I.Ggs. m.Dpf.
II.Ggs. m.Dpf.
Br. m.Dpf.
Vcll. m.Dpf.
Ktrbss. m.Dpf.
Flatterzunge
Schwammschlägel
Schlägel
(in Entsetzen aufschreiend)
Oh, bist du da...
(irgend etwas entgegen)
Ich such . . . . . te...
arco
o.Dpf.
425


1.2.kl. Fl.
1.2.gr. Fl.
1.2. Ob. 3.4.
Flatterzunge
D-Klar.
1.Klar.(B)
2.3.Klar.(A)
Bas-Klar.(B)
1. Fg. 2.3.
Ktr-Fg.
1.2. Hr.(F) m.Dpf. 3.4.
1.2.3.Trp.(B) m.Dpf.
1.2. Pos. m.Dpf. 3.4.
Bas-T.ᵇ m.Dpf.
m.Dpf.
pppp
Hrf.
Cel.
glissando
chromatisch
Bck.
Vorhang
I.Ggn. m.Dpf.
II.Ggn. m.Dpf.
Br. m.Dpf.
trem. am Steg
Vcll. m.Dpf.
Ktrbss. m.Dpf.
pizz.
a le instrumente ohne cresc.

Drama

Excerpts from From Morn to Midnight

Georg Kaiser (1878-1945)

FROM MORN TO MIDNIGHT

A Play in Seven Scenes

Georg Kaiser (1878-1945)

Scene VII

SCENE: [Salvation Army hall, seen in depth. The background is formed by a black curtain. In front of this stands the low platform on which is the penitent form.

In the body of the hall, the benches are crowded. A great hanging lamp, with a tangle of wires for electric lighting, is above the audience. In the foreground of the left, is the entrance. Music: "Jesus Lover of my Soul," played on an organ, and sung by the audience. From a corner, applause and laughter centering in one man.]

SOLDIER: [SALVATION LASS goes to this corner and sits near the disturber. She takes his hand in hers and whispers to him.]

VOICE [From the other side]: Move up closer. Be careful, Bill! Ha, ha! Move there!

SOLDIER: [SALVATION LASS, goes to the speaker, a young workman.]

WORKMAN: What are you after?

SOLDIER [Looks at him, shaking her head gravely]: Merriment.

OFFICER [Woman of 30, coming to the front of the platform]: I've a question to ask you all.

SOME [Cry]: Hush! [Or whistle for silence.]

OTHERS: Speech. None of your jaw! . . . Music! . . .

VOICES: Begin! Stop!

OFFICER: Tell me . . . why are you sitting crowded there?

VOICE: Why not?

OFFICER: You're packed like herrings in a barrel. You're fighting for places . . . shoving one another off the forms. Yet one bench stands empty.

VOICE: Nothing doing!

OFFICER: Why do you sit squeezing and crowding there? Can't you see it's a nasty habit? Who knows his next-door neighbor? You rub shoulders with him, you press your knees against his, and for all you know he may be rotting. You look into his face--and perhaps his mind is full of murderous thoughts. I know there are sick men and criminals in this hall. So I give you warning! Mind your next-door neighbor! Beware of him! Those benches groan under sick men and criminals!

WOMAN'S VOICE: Next to me?

SECOND VOICE: Or me?

OFFICER: I give you this word of advice; steer clear of your neighbor! In this asphalt city, disease and crime are everywhere. Which of you is without a scab? Your skin may be smooth and white, but your looks give you away. You have no eyes to see, but your eyes are wide open to betray you. You haven't escaped the great plague; the germs are too powerful. You've been sitting too long near bad neighbors. Come up here, come away from those benches, if you would not be as your neighbors are in this city of asphalt. This is the last warning. Repent. Repent. Come up here, come to the penitent form. Come to the penitent form, come to the penitent form. [Music, "Jesus Lover of My Soul."]

SALVATION LASS: [Leads in CASHIER.]

CASHIER: [In evening dress, arouses some notice.]

SALVATION LASS: [Finds CASHIER a place among the crowd, stands next to him and explains the procedure.]

CASHIER: [Looks around him amused. Music ceases, ironical applause.]

OFFICER [Coming forward again]: One of our comrades will tell you how he found his way to the penitent bench.

FIRST SOLDIER: [Young man steps onto the platform.]

VOICE: So that's the mug! [Some laughter.]

FIRST SOLDIER: I want to tell you of my sin. I led a life without giving a thought to my soul. I cared only for my body. I built up my body like a strong wall; the soul was quite hidden behind it. I sought for glory with my body, and made broader the shadow in which my soul withered away. My sin was sport. I practised it without a moment's pause; vain of the quickness of my feet on the pedals; and the ring of the applause among the spectators. I sent out many a challenge; I won many a prize. My name was printed on every bill board; my picture was in all the papers. I was in the running for the world championship. . . . At last my soul spoke to me. Its patience was ended. I met with an accident. The injury was not fatal. My soul wanted to leave me time for repentance. My soul left me strength enough to rise from those benches where you sit, and to climb up here to the penitent form. There my soul could speak to me in peace. What it told me I can't tell you now. It's all too wonderful, and my words are too weak to describe it. You must come yourselves, and hear the voice speak within you! [He steps in.]

A MAN: [Laughs obscenely.]

SEVERAL [Cry]: Hush!

SALVATION LASS [To CASHIER, in a low voice]: Do you hear him?

CASHIER: Let me alone. [Music plays and ceases.]

OFFICER [Coming forward]: You've heard our comrade's testimony. Can you win anything nobler than your own? And it's quite easy, for the soul is there within you. You've only to give it peace . . . once, just once. The soul wants to sit with you for one quiet hour. Its favorite seat is on this bench. There must be one among you who sinned like our comrade here. Our comrade will help him. The way has been opened up. So come. Come to the penitent bench. Come to the penitent bench. Come to the penitent bench. [Silence.]

FIRST PENITENT: [Young man of powerful build, with one arm in a sling, rises in a corner of the hall and makes his way through the crowd, smiling nervously. He mounts the platform.]

MAN: [Laughs obscenely.]

ANOTHER [Indignantly]: Where is that dirty lout!

MAN: [Rises abashed, and makes his way toward the door.]

OTHERS: That's the fellow!

SOLDIER: [SALVATION LASS, hurries to him and leads him back to the place.]

VOICE [Facetiously]: Oh, let me go, Angelina!

SEVERAL OTHERS: Bravo!

FIRST PENITENT [On the platform]: In this city of asphalt there's a hall. Inside the hall is a cycle-track. This was my win. I was a rider too. I was a rider in the relay races this week. On the second night I met with a collision. I was thrown; my arm was broken. The races are hurrying on, but I am at rest. All my life I have been riding without a thought. Now! I want to think of everything. [Loudly.] I want to think of my sins at the penitent bench. [Led by a SOLDIER, he sinks on to the bench; SOLDIER remains at his side.]

OFFICER: A soul has been won! [Music plays and ceases.]

SALVATION LASS [To CASHIER]: Do you see him?

CASHIER: My affair. My affair.

SALVATION LASS: What are you muttering?

CASHIER: The relay races.

SALVATION LASS: Are you ready?

CASHIER: Hold your tongue.

OFFICER [Stepping forward]: Another comrade will testify.

MAN: [Hisses.]

OTHERS: Be quiet there!

SECOND SOLDIER [Girl mounts the platform]: Whose sin is my sin? I'll tell you of my sin without shame. I had a wretched home, if you could call it a home. The man, a drunkard, was not my father. The woman--who was my mother--went with smart gentlemen. She gave me all the money I wanted; her bully gave me all the blows--I didn't want. [Laughter.] No one thought of me; least of all did I think of myself. So I became a lost woman. I was blind in those days. I couldn't see that the miserable life at home was only meant to make me think of my soul and dedicate myself to its salvation. One night I learned the truth. I had a gentleman with me, and he asked me to darken the room. I turned out the gas, though I wasn't used to such ways. Presently I understood why he had asked me; for, I reali[illegible]hat I had with me only the trunk of a man whose legs had been cut off. He didn't want me to know that he had wooden legs, and that he had taken them off in the dark. Then horror took hold of me, and wouldn't let me go. I began to hate my body; it was only my soul that I could love. And now this soul of mine is my delight. It's so perfect, so beautiful; it's the bonniest thing I know. I know too much of it to tell you here. If you ask your souls, they'll tell you all--all! [She steps down. Silence.]

OFFICER [Coming forward]: You've heard our sister testify. Her soul offered itself to her, and she did not refuse. Now she tells you her story with joyful lips. Isn't a soul offering itself now, at this moment, to one of you? Let it come closer. Let it speak; here on this bench it will be undisturbed. Come to the penitent bench. Come to the penitent bench. [Movement in the hall. Some turn round.]

SECOND PENITENT [Elderly prostitute, begins to speak as she comes forward]: What do you think of me, ladies and gentlemen? I was just tired to death of street walking, and dropped in by chance for a rest. I'm not shy--oh, dear no! I don't know this hall; it's my first time here. Just dropped in by chance, as you might say.

[Speaking from the platform.] But you make a great mistake, ladies and gentlemen, if you think I should wait to be asked a second time! Not this child, thank you--oh, dear no! Take a good look at me, from tip to toe; it's your last chance; enjoy the treat while you can! It's quite all right; never mind me; I'm not a bit shy; look me up and down. Thank you, my soul's not for disposal. I've never sold that. You could offer me as much as you pleased, but my soul was always my own. I'm obliged to you for your compliments, ladies and gentlemen. You won't run up against me in the streets again. I've got no time to spare for you. My soul leaves me no peace. [A SOLDIER leads her to the penitent form.]

OFFICER: A soul has been won! [Music. Jubilation of the SOLDIERS. Music ceases.]

SALVATION LASS: [To CASHIER.] Do you hear all?

CASHIER: That's my affair. My affair.

SALVATION LASS: What are you muttering about?

CASHIER: The wooden leg. The wooden leg.

SALVATION LASS: Are you ready?

CASHIER: Not yet. Not yet.

A MAN [Standing upright in the middle of the hall]: Tell me my sin. I want to hear my sin!

OFFICER [Coming forward]: Our comrade here will tell you.

VOICES [Excitedly]: Sit down! Keep quiet; give him a chance.

THIRD SOLDIER [Elderly man]: Let me tell you my story. It's an everyday story.

VOICE: Then why tell it?

THIRD SOLDIER: That's how it came to be my sin. I had a snug home, a contented family, a comfortable job. Everything was just--everyday. In the evening, when I sat smoking my pipe at the table, under the lamp, with my wife and children round about me, I felt satisfied enough. I never felt the need of a change. Yet the change came, I forget what started it; perhaps I never knew. The soul knocks quietly at your door. It knows the right hour and uses it.

SECOND PENITENT: Halleluja.

THIRD SOLDIER: However that might be, I couldn't pass the warning by. I stood out at first in a sluggish sort of way, but the soul was stronger. More and more I felt its power. All my born days I'd been set upon comfort now I knew that nothing could satisfy me fully but the soul.

SOLDIERS: Halleluja.

THIRD SOLDIER: I don't look for comfort any longer at the table under the lamp, with a pipe in my mouth; I find it here alone at the penitent bench. That's my everyday story. [He stands back.]

[Music plays and is interrupted by THIRD PENITENT. Elbowing his way up]: My sin! My sin! [From the platform.] I'm the father of a family!

VOICE: Congratulations!

THIRD PENITENT: I have two daughters. I have a wife. My mother is still with us. We live in four rooms. It's quite snug and cozy in our house. One of my daughters plays the piano, the other does embroideries. My wife cooks. My old mother waters the geraniums in the window-boxes. It's cozy in our house. Coziness itself. It's fine in our house. It's grand . . . first-rate . . . It's a model--a pattern of a home. [With a change of voice.] Our house is loathsome . . . horrible . . . horrible . . . mean . . . paltry through and through. It stinks of paltriness in every room; with the piano-playing, the cooking, the embroidery, the watering pots.

[Breaking out.] I have a soul! I have a soul! I have a soul! [He stumbles to the penitent bench.]

SOLDIERS: Halleluja.

OFFICER: A soul has been won!

SALVATION LASS [To CASHIER]: Do you see him?

CASHIER: My daughters. My wife. My mother.

SALVATION LASS: What do you keep mumbling?

CASHIER: My affair. My affair.

SALVATION LASS: Are you ready?

CASHIER: Not yet. Not yet.
[Jubilant music. Loud uproar in the hall.]

MAN [Standing upright, and stretching out hands]: What's my sin? What's my sin? I want to know my sin? Tell me my sin.

OFFICER [Coming forward]: Our comrade will tell you.
[Deep silence.]

FOURTH SOLDIER [Middle-aged, comes forward]: My soul had a hard struggle to win the victory. It had to take me by the throat and shake me like a rat. It was rougher still with me. It sent me to jail. I'd stolen the that was entrusted to me; I'd absconded with a big sum. They caught me; I was tried and sentenced. In my prison cell I found the rest my soul had been looking for. At the last it could speak to me in peace. At last I could hear its voice. Those days in the lonely cell became the happiest in my life. When my time was finished I could not part from my soul.

SOLDIERS: Halleluja.

FOURTH SOLDIER: I looked for a quiet place where we two could meet. I found it here on the penitent form; I find it here still, each evening that I feel the need of a happy hour! [Standing aside.]

OFFICER [Coming forward]: Our comrade has told you of his happy hours at the penitent form. Who is there among you who wants to escape from this sin? Here he will find peace! Come to the penitent bench!

MAN [Standing up, shouting and gesticulating]: Nobody's sin! That's nobody's sin! I want to hear mine! My sin! My sin! [Many join in.] My sin! My sin! My sin!

CASHIER: My sin!

SALVATION LASS [Above the uproar]: What are you shouting?

CASHIER: The bank. The money.

SALVATION LASS [Shaking him]: Are you ready?

CASHIER: Yes, now I'm ready!

SALVATION LASS [Taking his arm]: I'll lead you up there. I'll stand by you--always at your side. [Turning to the crowd, ecstatically]: A soul is going to speak. I looked for this soul. I found this soul! [The tumult ebbs into a quiet hum.]

CASHIER [On the platform, SALVATION LASS by his side]: I've been on the road since this morning. I was driven out on this search. There was no chance of turning back. The earth gave way behind me, all bridges were broken. I had to march forward on a road that led me here. I won't weary you with the halting-places that wearied me. None of them were worth my break with the old life; none of them repaid me. I marched on with a searching eye, a sure touch, a clear head. I passed them all by, stage after stage, they dwindled and vanished in the distance. It wasn't this, it wasn't that, or the next--or the fourth or the fifth! What is the goal, what is the prize, that's worth the whole stake? This hall, humming with crowded benches, ringing with melody! This hall! Here, from bench to bench, the spirit thunders fulfilment! Here glow the twin crucibles; confession and repentance! Molten and free from dross, the soul stands like a glittering tower, strong and bright. You cry fulfillment for these benches. [Pause.] I'll tell you my story.

SALVATION LASS: Speak, I'm with you. I'll stand by you.

CASHIER: I've been all day on the road. I confess; I'm a bank cashier. I embezzled the money that was entrusted me. A good round sum; sixty thousand marks! I fled with it into your city of asphalt. By this time, they're on my track; perhaps they've offered a big reward. I'm not hiding any more. I confess! You can buy nothing worth having, even with all the money of all the banks in the world. You get less than you pay, every time. The more you spend, the less the goods are worth. The money corrupts them: the money veils the truth. Money's the meanest of the paltry swindles in this world! [Pulling rolls of bank notes out of his breast pocket.] This hall is a burning oven; it glows with your contempt for all mean things. I throw the money to you; it shall be torn and stamped under foot. So much less deceit in the world! So much trash consumed. I'll go through your benches and give myself up to the first policeman; after confession, comes atonement. So the cup is filled!

[With gloved hands he scatters bank notes broadcast into the hall. The money flutters down; all hands are stretched upward; a scrimmage ensues. The crowd is tangled into a fighting skein. The SOLDIERS leap from the platform; benches are overturned, blows of fisticuffs resound above the shouting. At last, the cramped mass rolls to the door and out into the street.]

SALVATION LASS: [Who has taken no part in the struggle, stands alone on the steps.]

CASHIER [Smiling at her]: You are standing by me. You are with me still! [Picking up an abandoned drum and a stick.] On we go. [Roll of drum.] The crowd is left behind. [Roll of drum.] The yelping pack outrun. Vast emptiness. Elbow room! Room! Room! Room! [Drum.] A maid remains . . . upright, steadfast! Maiden and man. The old garden is reopened. The sky is clear. A voice cries from the silent tree tops. It is well. [Drum.] Maiden and man . . . eternal constancy. Maiden and man . . . fulness in the void. Maiden and man . . . the beginning and the end. Maiden and man . . . the seed and the flower. Maiden and man . . . sense and aim and goal! [Rapid drumtaps, then a long roll.]

SALVATION LASS: [Draws back to the door, and slips out.]

CASHIER: [Beats a tattoo.]

SALVATION LASS [Throws the door open. To POLICEMAN]: There he is! I've shown him to you! I've earned the reward.

CASHIER [Letting fall the drumstick in the middle of a beat]: Here above you, I stand. Two are too many. Space holds but one. Space is loneliness. Loneliness is space. Coldness is sunshine. Sunshine is coldness. Fever heat burns you. Fever heat freezes you. Fields are deserted. Ice overgrows them. Who can escape? Where is the door?

POLICEMAN: Is this the only entrance?

SALVATION LASS: [Nods.]

CASHIER: [Feels in his pocket.]

POLICEMAN: He's got a hand in his pocket. Switch off that light. We're target for him!

SALVATION LASS: [Obeys. All the lights of the hanging lamp are put out. Lights from the left illuminate the tangle of wires, forming a skeleton in outline.]

CASHIER [Feeling with his left hand in his breast pocket, grasps with his right a trumpet, and blows a fanfare toward the lamp]: Ah!-- Discovered. Scorned in the snow this morning--welcomed now in the tangled wires. I salute you. [Trumpet.] The road is behind me. Panting, I climb the steep curves that lead upward. My forces are spent. I've spared myself nothing. I've made the path hard, where it might have been easy. This morning in the snow when we met, you and I, you should have been more pressing in your invitation. One spark of enlightenment would have helped me and spared me all trouble. It doesn't take much of a brain to see that--Why did I hesitate? Why take the road? Whither am I bound? From first to last you sit there, naked bone. From morn to midnight, I rage in a circle . . . and now your beckoning finger points the way . . . whither? [He shoots the answer into his breast.]

POLICEMAN: Switch on the light.

SALVATION LASS: [Does so.]

CASHIER: [Has fallen back, with arms outstretched, tumbling headlong down the steps. His husky gasp is like an "Ecce," his heavy sigh is like a "Homo." One second later all the lamps explode with a loud report.]

POLICEMAN: There must be a short circuit in the main.

[Darkness.]

CURTAIN

THE END

Disillusionment. It will be recalled that Wandlung, which encompasses ideas of search, suffering, regeneration, and mysticism was primarily sought by the isolated Expressionist. It was the lonely artist, aware of social ills brought about by World War I, who felt himself one with suffering humanity in the need of Wandlung.

> Schiller's youthful dramas show that a largely negative attitude to society leads away from realistic observation to exaggeration, distortion, shrillness, and abstractness, qualities which reappear in Expressionism, in many ways the first heir of Schiller's Storm and Stress.
>
> . . . In a climate hostile to polite society, comedy either changes into biting parody, of which German literature shows numerous excellent examples from Lenz and Buchner to Brecht, or drowns in pathos. Both possibilities are abundantly realized in Expressionism. (67:17)

The artist seeking Wandlung was hostile to society. However, although he isolated himself from it, he was intent upon exposing its miseries and often his own wretchedness, too. In the process, he often met with disillusionment. This was so because the artist did not conform to the environment. He rejected society and was rejected by it. "Various stylistic characteristics of Expressionism can be traced partially to this tense relationship between the poet and his environment." (67:57)

It must be recalled that the German Expressionists were highly influenced by Nietzsche and Freud.

> The Expressionists lived after Nietzsche's and Freud's unmasking of artistic genius. Nietzsche and Freud saw in the artist a congenitally inferior type

> whose greatness lies in his ability to avenge himself for his shortcomings or to sublimate his unfulfilled needs. Schopenhauer's philosophy implies this denigration of genius. For if the truth of the world is horror and meaninglessness, then the musician as well as the philosopher, both of whom reveal the blind futility of all existence, perform a very dubious service to mankind. If the truth is horror, would not illusion and ignorance make man happier? Thus, not only the artist's motives, but also intelligence itself, become suspect.
>
> The Expressionists have lost the superman's "good conscience," which earlier Romantic generations still possessed. Their pride is insecure, and their arrogance appears to them as disguised self-contempt. They suspect that the boundless self-esteem of the superman may be the compensation of the subman. (67:69)

Sometimes Wandlung was not achieved, and partial or total disillusionment followed. Disillusionment led to despair, and in some cases to death. Spurned and misunderstood by friends, family, and environment the German Expressionist or his characters sometimes ended their own lives. In one particularly intense case, that of German Expressionist writer Else Lasker-Schüler, her fantasy and real world were so hopelessly tangled that she could not even commit suicide in the Socratic sense in order to end her disillusionment.

> Her friends have deserted her and she contemplates suicide. She would turn on the gas, but the gas bill has not been paid and the gas is shut off. She wants to drown herself in milk, but the unpaid milkman has stopped making her deliveries. Her poverty makes suicide impossible. Or: "It was night when your letter came. I had just hanged myself. Next morning I couldn't find the tree." (67:71)

Others like Trakl and Kafka also become disillusioned with the necessity of earning a livelihood at the expense of their creativity.

> Kafka went under the yoke and, at disastrous cost to his inner life, tried to keep up the appearance of the respectable existence which his parents expected of him until tuberculosis, like the metamorphosis of his hero Samsa, released him from his prison at the cost of his life. Trakl fled the prison of his home and of bourgeois society to live an entirely erratic existence which, when he was twenty-seven, he ended by suicide. Trakl's and Kafka's isolation from their environment, the inability of their families to accept and understand them, contributed to their anguish of spirit, which expressed itself in the shielding and protecting metaphor. The work of Trakl and Kafka successfully veils the wound of existence in the process of defining it. (67:73)

The concept of disillusionment can be correlated in a painting by Ernst Ludwig Kirchner, an opera by Alban Berg, and in a play by Ernst Toller.

Ernst Ludwig Kirchner (1880-1938) founded _Die Brücke_ (_The Bridge_) in Dresden in 1905. _Die Brücke_ painters fall into the category of German figurative Expressionists. They concerned themselves especially with objections to social ills in an art form that bore witness "to feelings of confusion and torment in the face of life." (88:324) In addition to Kirchner, the group included Erich Heckel, Karl Schmidt-Rottluff, Emil Nolde, Max Pechstein, Fritz Bleyl, Franz Nölken, Kees van Dongen, and Otto Mueller. All these artists did not remain banded together from the time of the foundation of _Die Brücke_ in

1905 to its dissolution in 1913. A short manifesto was set down in woodcut for the association in 1906 by Kirchner. It is translated by Myers as follows:

> . . . "with a profound belief in growth, a belief in a new generation of creators and appreciators, we summon the entire younger generation--and as the youth which carries within it the future, we wish to provide ourselves with a sphere of activity opposed to the entrenched and established tendencies. Everyone belongs to us who portrays his creative impulses honestly and directly." (49:85)

Fleming notes that Die Brücke painters called themselves "The Bridge" ". . . because they wished to form links with all artists of the expressionist persuasion, as well as a bridge to the future." (17:511) Like most modern movements, the first exhibitions of Die Brücke either went by almost unnoticed, as in the case of the two in 1906, or the showings brought contempt and scorn upon the heads of the exhibitors, as in the case of the 1907 Richter Gallery showing. Interestingly enough, the artists of the older schools of painting were not alone in their heaping of insults upon Die Brücke. The Berlin Secession artists held their first exhibition in 1899, and considered themselves liberals. Nevertheless, they also derided the new provocative art of Die Brücke (49:86).

Lovis Corinth, a leader in the Berlin Secession group, considered Die Brücke works to be so much game playing. Max Liebermann, founder of the Secession, considered the work of Die Brücke, and most modern French art as well, to be "silly" (49:86).

In the winter of 1908, the Berlin Secession deigned to include a small showing by Die Brücke artists in its exhibition. Corinth claimed that ruination and disaster befell the Secession movement from that date. So it was that Die Brücke art, the first truly German Expressionist work, was born in ignominy, much like French Impressionism which preceded it. Undoubtedly the scorn of their contemporaries added to the disillusionment of Die Brücke artists and Kirchner in particular. By 1910 the Berlin Secession excluded many young German Expressionists and so Max Pechstein and other members of Die Brücke founded the New Secession. In the same year Die Brücke artists withdrew, desiring to preserve their own identity as a group. The Cologne Sonderbund exhibition of Die Brücke work in 1912 brought it more favorable acceptance, but by 1913, the group disbanded, each artist going his separate way. The early style of Die Brücke artists may be summarized as follows:

> The Brücke rejected: the finished and correct formalism of the academies; the flat, linear, and abstract decoration of Jugendstil, which seemed like meaningless ornament to them; and the pleasing color sensations of impressionism. They looked at nature in an attempt to fix its most essential characteristics in terms of their own immediate reactions. They seemed to be searching for an intuitive expression, which they felt lay somewhere between imaginative and descriptive art. The result of this instinctive approach was an emphatic

> painting that, although often exaggeratedly emotional, resulted in some pictorial statements hardly equaled in the annals of modern art.
>
> . . . .
>
> The men worked in many media and materials: painting, drawing, etching, lithography, wood carving, and--perhaps most important--the woodcut.
>
> . . . .
>
> The efforts of the _Brücke_ painters in the woodcut medium not only belonged to their most important accomplishments, but were also decisive in the development of their style in painting. (65:78-81)

The difference between the early Dresden _Brücke_ style and the later one developed at Moritzburg between 1908 and 1910 was marked.

> Even more than in the studio in the city, a style evolved at Moritzburg--frequently called the "first _Brücke_ style"--characterized by shouting colors instead of soft harmonies, by hard, pointed, splintered forms, and by large, sharply contrasting planes of pure color. The contour, which impressionism had almost entirely rejected, was reintroduced, but more as the border of the color plane than as the outline of the object.
>
> Nature presented the immediate stimulus but was never imitated. Instead, the expression of a concept of nature by means of absolute color--including pure white and pure black--and a strongly emphasized contour became increasingly important. (65:99)

The history of _Die Brücke_ is important not only as a frame of reference for further remarks concerning Kirchner, its founder, but also because no study concerned with German Expressionism can omit reference to the significance of _Die Brücke_ style in the visual art segment of the movement.

Kirchner remained consistently Expressionist throughout his life, and his development during the days of Die Brücke typified that of most of the group. His earliest works in any medium show what seems to be an influence of Edvard Munch. This influence ". . . was more technical than spiritual and confined itself to his cursive linear sweep and flat color areas." (49:100) Kirchner denied having been consciously influenced by Munch. Will Grohmann tried to solve the dilemma.

> But it was Munch who impressed the Germans. Kirchner always denied that he knew his work at the time of the formation of the "Brücke" or, indeed, had been influenced by him. As Kirchner had no money for travelling, it is certain that he did not visit the large Munch exhibition in 1902 in the Berlin Sezession [sic], but he could have seen works by him, as well as those of Toulouse-Lautrec and Valloton, in "Pan". After all, Munch was twenty years older than he, was famous, was often reproduced, and at this time was working in the nearby city of Chemnitz. It would have been quite natural for a painter to study Munch, particularly his graphic works which in all probability was available at the Galerie Arnold. However, Munch's approach was full of psychological and hallucinatory implications, and the social class to which his figures and he himself belonged was totally different from Kirchner's. Kirchner was searching for the natural in man and nature, not for the mysterious. For him the relationship between man and woman had an almost vegetative quality. When Munch saw the prints of the "Brücke" painters in the collection of Gustav Schiefler he did not feel at all that they were similar to his own work. "May God protect us, we are approaching difficult times", was his reaction. His interest, nevertheless, increased as he became further acquainted with the graphic works of this group, and over the years he acquired a great number of them. We most likely must relegate the frequent assertion of Munch's influence to the realm of legend, as we must assume that the Norwegian would not have spent his money on the works of his imitator. (23:30)

Kirchner was also influenced by Jugendstil. By 1908 his prints began to show his own psychological strength and form. His Brücke lithographs between 1909 and 1911 show his Fauve inspiration. During the following years, Kirchner became more bold in the use of distortion and more dramatic in the balance between vehement color and essential form.

Kirchner's woodcut technique, like Munch's, was an important medium for convulsive expression.

> The direct, slashing strokes and sharp edges of Kirchner's paintings derive as much from his woodcut techniques as from the intensity of his emotions. The strongest tensions in his art, however, appear most clearly in black and white, ... The flat patterns and the angular violence of his designs are perhaps most successful when he transfixes passing moments of everyday reality into arresting stylizations of movement.
>
> During the 1920s the force of his prints as well as his paintings surrenders to a style less harsh and more relaxed. The increasing curvilinear treatment of form recalls the Jugendstil of his youth as well as certain contemporary works by Picasso. They perilously approach decorative abstraction. (31:196-197)

What is most obviously missing from the compressed description of Kirchner's stylistic development stated above, is a sketch of his period of profound disillusionment during the war years. The psychic trauma Kirchner suffered during that time was very real and terrible. Also missing is a discussion of the "convulsive and unhappy quality" of style in his Berlin street scenes and depictions of sick people, which was a part of his "spiritual revolt against the times." (49:104-105)

At the outbreak of World War I, Kirchner was inducted into the German army and volunteered for service as an artillery driver. He experienced such severe physical and mental debilitations in the service, that a nervous breakdown finally led to his commitment to a sanatorium.

Kirchner's paintings Soldiers in the Shower Room and Self-Portrait as a Soldier are commentaries on the disillusionment he experienced in the German army.

> Soldiers in the Shower Room (1915) . . . is a visual expression of the constraint and coercion he felt in the army: a large number of undressed young men, pressed into a tiny room, take showers under the surveillance of an officer barking orders. The soldiers seem to need to assume their elongated forms even to fit into the shower room.
>
> Much more forthright in its bitter condemnation of the military is the Self-Portrait as Soldier (1915) . . . . Kirchner painted himself in a blue army uniform complete with cap, very close to the front of the picture plane and rather to the left. The most startling thing about the figure is the amputated red stump of his right arm, which he holds up before the viewer. Instead of wearing the eager, intense look of the previous self-portrait 1913-1914, Kirchner now stares expressionlessly. The eyes, lacking pupil or iris, are hollow like the eye sockets of a statue from which the jewels have been plundered. Wild hair, mustache, and goatee are gone; the head beneath the cap looks shaved. The face is thin and drawn. A cigarette hangs from the lips. In the background, just right of center, is the full front figure of a nude woman, seen from the thighs up--again the justaposition of self to the woman-model symbol. In the amputated wrist stumps, Kirchner declares not only the dreaded possibility of actual physical destruction or impairment, but the real "amputation" of his talents during the period of war.

> He cannot paint--he is completely handicapped in his life as an artist. The pink speckled swash in the left background might be a canvas. The nude woman contrasted to his amputated hands can stand either for the obvious symbol of sexual impotence or--more generally--for the frustration of his entire creative life. . . . he has discarded the early, fluid, Jugendstil contours, and substituted jagged edges and a broken, angular line of hatchmarks. (65:299-300)

The above description more than adequately describes the disillusionment, now become acute, which had been part of most of Kirchner's existence. Some relief was found through closeness with nature in Switzerland after his release from the sanatorium, and these years are considered his most productive.

The Nazi art purge of 1937, during which Nolde's works had been attacked, was no less kind to Kirchner. Twenty-five paintings, along with other works, were ignominiously exhibited in the Munich showing of "degenerate art." (49:111)

Kirchner's unhappy, lonely, disillusioned life was ended by his own hand in 1938.

A fitting corollary for Kirchner's Self-Portrait as a Soldier is found in the opera of Alban Berg, Wozzeck. Inspired by the war in 1914, the libretto was finished in 1917. Most of the music was composed from 1918 to 1920. The orchestration, however, was not completed until 1922.

Alban Berg (1885-1945) based his opera Wozzeck upon the play, or more correctly, the "dramatic fragments" entitled Woyzeck by Georg Büchner (1813-1837). Berg had attended several performances in May of 1914. In the character of the infantryman Woyzeck, Büchner

> . . . created an archetype of "the insulted and injured" of the earth. Though it issued from the heart of the romantic era, Büchner's stark drama is surprisingly contemporary in thought and feeling. Above all--as Berg with the intuition of genius recognized--the play was ideally suited to the emotional atmosphere of the expressionist theater and the atonal music of the twentieth century. (47:371)

The parallelism between what Kirchner endured in the service with what Berg also felt in the army is striking. Their experiences in the German army certainly influenced the work of the two artists. While Berg's life was not so consistently frought with disillusion as was Kirchner's, there were periods of deep suffering and depression. A Viennese newspaper, Der Wiener Tag, printed a detailed account of Berg's painful experiences in the army a year and a day after his death.

> Service in the officer's training school was a great strain. The field exercises with full marching equipment, and the formation of battle lines--the soldiers constantly throwing themselves to the ground and springing up again--these exercises in particular far exceeded Berg's strength. Bad catarrh, shortage of breath, heavy attacks of asthma were the results of his exertions; but in spite of his exhaustion he could hardly sleep. On one occasion, when his pupil Gottfried Kassowitz visited him at the Karalyhida barracks, he spoke about his sleepless nights: 'Have you ever heard a lot of people all snoring at the same time? The polyphonic breathing, gasping and groaning makes the strangest chorus I have ever heard. It is like a music of the primeval sounds that rises from the

> abysses of these people's souls.' Reading this, it is impossible not to think of the barracks scene at the end of the second act of Wozzeck, where--the curtain is still closed--the snoring chorus of sleeping soldiers enters 'like a sound of nature'. (57:43)

One is struck with the similarity between Berg's suffering in the barracks and the constraint Kirchner felt when pressed into a shower room with dozens of other men. Similarly, Berg's miserable nights, rendered sleepless by the snoring of huge numbers of men in the barracks, are reflected in a scene of his opera, Wozzeck.

Like Kirchner, Berg suffered a complete breakdown, but of a physical nature, and ". . . suffered treatment very similar to the experiences of the tormented soldier Wozzeck." (57:43) Berg described, in a letter to a friend, his terrible ill health, and the unrelenting determination of the German army to keep him in service seemingly at any cost. By May of 1916, Berg was at last transferred to office work which he still bitterly referred to as 'imprisonment' or 'slavery,' but he was granted lengthy leaves and during this time worked on Wozzeck (57:44). Shortly prior to the end of the war, he wrote to Anton Webern:

> 'I cannot say whether or not I am pleased with what I have written, but I do feel warmth in writing it, and it runs from my hand more easily than I would have thought after such a long break. . . . What touched me so closely is not only the fate of this poor man persecuted and exploited by all the world,

> but also the unbelievably concentrated mood of the individual scenes. . . .' (51:45)

The ultimate fate of poor Wozzeck in Berg's opera would be disillusionment and death.

Like Kirchner and Nolde, Schoenberg and Berg had also to bear the pain of having their works classified as degenerate.

> The National Socialists (Nazis) regarded all the music of Schönberg's school as 'degenerate art'; Wozzeck could not be performed any more in Germany. Theaters that had already contracted for the work annulled their contracts, and even in German concerts his works could no longer be performed. Berg was very exact and far-sighted in material matters as in all things, and this deterioration of his position confounded him completely. (57:90)

Berg, nevertheless, continued work on another opera Lulu at this time, but

> . . . he watched with dismay and sadness the developments in Germany, and the fact that the Austrian attitude to the radical new art hardly differed from the one current in Germany filled him with intolerable bitterness. On 3rd November 1933 he wrote to me [Reich] of the enthusiastic reception accorded to Schönberg on his arrival in New York: 'There is really nothing for Vienna to be proud of in the fact that Schönberg was driven out of Berlin. There he is only one of the many victims. . . . But Austria, at a time when the Walters and Hubermänner are just being celebrated and made into martyrs, has treated Schönberg as dirtily as ever. That's why we must rub their noses in it and point to the way America behaves towards Schönberg. It is not enough that one knows--from the newspapers, etc.--that Schönberg is one of the hundred Jewish artists who have fled to America, one has to make plain that what has long been due has no happened, because Schönberg is free. (57:91)

Undoubtedly, Berg was disillusioned with the attitude in Germany and in his own native Vienna toward the new musical ideas of Schoenberg's school. Berg and Webern were its most brilliant pupils. Yet, despite his sadness, Berg chose to remain in Europe. Unlike Kirchner, Berg did not end his productive life in suicide. If he ever experienced the death wish, he perhaps acted it out in his character Wozzeck.

Berg compressed the original twenty-seven scenes of Woyzeck (56:262) into fifteen scenes, grouped into three acts of five scenes each. Composed between 1914 and 1922, the opera Wozzeck was first performed in Berlin in 1925. Berg himself suggested a table showing the sequence of the most important points in the dramatic and musical structure. Berg's table edited by Willi Reich is presented here. (82:7)

SCHEME of the Dramatic and Musical Forms in Wozzeck

DRAMATIC	MUSICAL
Act I	
Exposition	Five Character Sketches
Wozzeck and his relation to his environment	
Scene	Scene
1. The Captain	1. Suite
2. Andres	2. Rhapsody
3. Marie	3. Military March and Cradle Song
4. The Physician	4. Passacaglia
5. The Drum-Major	5. Andante Affettuoso (quasi Rondo)
Act II	
Denouement	
Wozzeck is gradually convinced of Marie's infidelity	Symphony in five movements
Scene	Scene
1. Wozzeck's first suspicion	1. Sonata Form
2. Wozzeck is mocked	2. Fantasie and Fugue
3. Wozzeck accuses Marie	3. Largo
4. Marie and Drum-Major dance	4. Scherzo
5. The Drum-Major trounces Wozzeck	5. Rondo Martiale
Act III	
Catastrophe	
Wozzeck murders Marie and atones through suicide	Six Inventions
Scene	Scene
1. Marie's remorse	1. Invention on a Theme
2. Death of Marie	2. Invention on a Tone
3. Wozzeck tries to forget	3. Invention on a Rhythm
4. Wozzeck drowns in the pond	4. Invention on a Six-tone Chord
(Instrumental interlude with closed curtain)	
5. Marie's son plays unconcerned	5. Invention on a Persistent Rhythm (Perpetuum Mobile)

Of prime importance is the fact that Wozzeck, the protagonist, is a type-figure of what he himself calls Wir arme Leut ("We poor folk"), disillusioned in life, suffering without knowing why, driven by inward forces he cannot resist. Wozzeck finally murders his mistress, Marie, and then drowns himself. Disillusion is perhaps at its climax when, tormented by the Captain, who considers him stupid, and by the Doctor, who uses him for his experiments, Wozzeck cries out, Himmel! Man könnte Lust bekommen sich aufzuhängen! ("God in Heaven! A man might want to hang himself!") A short analysis of the other two scenes of poignant despair, the two death scenes, has been done by Machlis.

> The murder scene--the Invention on one note--abounds in ominous sonorities, as at Marie's words Wie der Mond rot aufgeht ("How red the moon is!"), where the strings hold a B-natural spread out over five octaves against muted trombones and fluttertonguing on muted trumpets. Unforgettable is the repeated stroke on the timpani, going from a whisper to a spine-chilling fortissimo as Wozzeck cries Ich nicht, Marie! und kein Andrer auch nicht! ("If not me, Marie, then no other!") just before he kills her. The drum stroke returns to a pianissimo. In the interlude that follows, the note B is sustained by the orchestra for thirteen bars in a dramatic crescendo, punctuated by the brutal rhythm which symbolizes the catastrophe.
>
> An out-of-tune paino accompanies the wild Polka with which the scene in the tavern opens. The haunted atmosphere returns as Wozzeck goes back to the pond. How poignant is his Marie! Was hast du für eine rote Schnur um den Hals? ("Marie, what is that red string around your

> neck?") His last words, Ich wasche mich mit Blut . . . ("I wash myself in blood . . .") usher in ghostly chromatic scales that, starting in the strings, pass over to the woodwinds and brass. (47:378)

Disillusionment, as expressed in Wozzeck, is a concept encompassed here within the larger framework of truly expressionist techniques both in text and music. Donald J. Grout points this out.

> Wozzeck is a universal figure, symbol of the oppressed and, in a larger sense, of man in his naked helplessness before blind powers that care nothing about his fate. Since the expressionist technique makes every external object a projection of Wozzeck's own soul, the scenes, characters, and events of the opera have an unearthly quality, like a nightmarish puppet show; and Berg's music belongs to this nightmare world as surely as Debussy's belongs to the dream world of Pelléas et Mélisande. The harmonic style of Wozzeck is in most places atonal, full of strange, wonderful color effects (for example, the scene of Wozzeck's suicide) and distorted reminiscences of the normal "waking" world . . . . The vocal lines, mostly in sharply pointed declamation with abrupt wide intervals, alternate between ordinary speech, Sprechstimme, and song. There are a few recurring motifs, notably Wozzeck's Wir arme Leut . . . but the chief means of unity is the organization of each act and scene in set musical forms derived from classical patterns. But these patterns reveal themselves only on analysis; it is no part of the composer's intention that the auditor should perceive them, unless subliminally. (27:572-573)

Reich expressed the insight with which Berg composed Wozzeck in yet another way. One finds in the following excerpt attestation to Berg's powers as a German Expressionist, his preoccupation with the hopelessness and disillusionment of poor Wozzeck, and his preoccupation with the inward feelings of all his characters.

> For in the opera the action takes place on two levels simultaneously: in the foreground the realistic drama of poor people, which is unfailingly effective even in the speaking theatre when tautly directed; and in the background the action on mythical levels, which only comes out in the music. The music follows the man Wozzeck into the abyss which he sees opening before him. The relationship, often emphasized by Berg himself, with psychoanalysis, the function of the music as representation and illumination of the unconscious is not to be understood as an analogical translation of the analytical method into musical terms. This function of the music has its origin in Berg's attitude to form, in his firm decision to find out the hidden drives that lie behind the directly visible scenic events, and interpret them in musical symbols. The tragedy of the poor soldier Wozzeck, persecuted and mutilated by the sentimental stupidity and spurious cleverness of his superiors, betrayed by his lover; how he becomes a murderer, and avenges himself on the rest and on himself--this is not an opera on the actions of states, nor yet a social opera; it is naked inwardness, made transparent by the interpretative power of the music. (57:117-118)

A fitting close to this discussion is Berg's own interpretation of his achievement in Wozzeck.

> What I do consider my particular accomplishment is this. No one in the audience, no matter how aware he may be of the musical forms contained in the framework of the opera, of the precision and logic with which it has been worked out, no one, from the moment the curtain parts until it closes for the last time, pays any attention to the various fugues, inventions, suites, sonata movements, variations, and passacaglias about which so much has been written. No one gives heed to anything but the vast social implications of the work which by far transcend the personal destiny of Wozzeck. This, I believe, is my achievement. (82:22)

Ernst Toller (1893-1939) in his drama Masse Mensch (1920) provides a fitting parallel for Kirchner's Self-Portrait as a Soldier and Berg's Wozzeck. "Though basically an optimist with a belief in the goodness of human nature and the power of reason. . . ," (84:591) Toller suffered extreme disillusionment at many points in his life. Like Kirchner and Berg, his experience in the army and, in Toller's case, in political activist organizations, brought him to the point of despair. Yet he strained to bring Wandlung to mankind.

Toller's life was dedicated to the pursuit of integrity. He volunteered for duty at the front in 1914. The horrors of the war soon altered his concept of life. Returned to civilian life invalided by the army, Toller espoused the causes of militant socialism and pacificism. He was soon condemned to prison for his outspoken behavior. After he was released, he became associated with the Soviet "republic" in Munich in 1919. Although he did his best to restrain it from shedding blood, the members of the revolutionary republic did become violent. Toller spent five more years in prison because of his connection with the Soviets (34:76-77).

> His plays reflect his successive disillusionments: with Germany, the social revolution, and 'the masses,' but he never became cynical; even his satiric No More Peace (1937) is more amusing than

> bitter. He left Germany in 1932 [sic]. Like many other victims of Nazism, he perished in exile; he committed suicide in 1939. (34:76-77)

Like Alban Berg, Toller's physical condition in the army was only to be aggravated by the harrowing experience in the trenches at the front. Treated somewhat more mercifully than Berg, he was released from active service in 1916 and spent most of his time hospitalized or in sanatoriums until the termination of the war (84:581-582).

As noted, Toller became one of the leaders of the U.S.P. (The Independent Socialist Party) in Germany in 1919. While in prison because of these activities, he familiarized himself with the works of Marx and Engels, expressed criticism on occasion of the capitalist West, and admired the Soviet Union. Yet, to label Toller a Communist is unjust. Spalek gives the reason for this.

> Toller's socialism was an ethical creed. He expressed it through his sympathy for the poor and the oppressed by identifying himself actively with the cause of the working class. His criticism of the capitalistic system, quite radical during his early years, stemmed from the same source. Like other intellectuals of his time, he admired the Soviet Union, the country which achieved a complete social revolution. This attitude--though by no means without criticism, as his Russische Reisebilder indicate--seems inconsistent with his basic convictions. In his admiration for the Soviet Union he does not refer specifically to the one fact which made him condemn the Communist Party during the Bavarian Revolution--the use of violence and shedding blood for an idea. (84:589-590)

This point is important to the discussion of disillusionment in Toller's own life and in the lives of characters in his plays. The Marxists criticized Toller severely for his opposition to their cause and for his disillusionment once he discovered the means that were to be employed to achieve Communist goals, namely violence and bloodshed. Toller's subsequent pessimistic and defeatist attitudes which found their way into his plays obtained for him Marxist contempt. The Marxists labeled him, not as a Communist, but as a scorned "petit-bourgeois intellectual." (84:587-588)

Between 1910 and 1920, German Expressionists like Toller voiced their social protests in a host of different periodicals later to be known as Expressionist magazines.

> Fortunately this period is well documented by their autobiographies, and in these we can trace the intellectual development of many modern creative temperaments--their frustrated anger at the start, their sowing of intellectual wild oats in the decade between 1910 and 1920, their flirtations with political radicalism, and their subsequent settling down under the sign of our own period, disillusionment. (77:113)

Disillusionment does indeed pervade Toller's works after his first important drama Die Wandlung, in which the protagonist undergoes a profound transformation into the "new man." In his next play, Masse Mensch, published in 1920, Toller showed that he had become painfully conscious that a true Wandlung is impossible. Kirchner waved the bloody stump of his own arm before society in his Self-

Portrait as a Soldier. Berg confronted the public with the despairing emotions of Wozzeck (one recalls the poignant Wir arme Leut). So also Toller demanded that society look long and hard at the miserable state of the materialistic masses which frustrates the idealistic and humanistic goals of the individual.

An analysis of Masse Mensch is found in H.F. Garten's Modern German Drama.

> In Masse-Mensch (Masses and Man), this theme [conflict between the individual and the masses] is presented through an abstract plot enacted by anonymous types, the Woman, the Husband, the Nameless One. The dramatic pattern is almost identical with that of Die Wandlung, consisting of alternating realistic and symbolic scenes. The central character is the Woman who, though a member of the middle class, has joined the revolutionary movement. Her husband, a stern exponent of the old order, tries in vain to win her back to her former way of life. In the first part, the war is still raging. The close connection between war and capitalism, as seen from the Marxist viewpoint, finds vivid expression in a dream-scene where stockbrokers buy and sell war bonds and, when the war is lost, perform a macabre dance round the exchange desk. The Woman calls upon the masses to abstain from work in order to stop the war, but is opposed by the Nameless One who incites the people to active revolution. When she objects, he denounces her as a bourgeoise:
>
> The individual, his feeling and his conscience,
> What do they count?
> The masses count!
>
> The second part deals with the civil war which follows. Violent street battles rage between the revolutionaries and the army. Once again the Woman and the Nameless One stand on opposite sides: the latter, representing the masses, cold-bloodedly orders the fight to continue, irrespective of the loss of life, while the Woman is torn by doubt:
>
> Did I not cry to heaven against war
> Yesterday--and to-day [sic]

> Suffer my brothers to be done to death?
> (Tr. Vera Mendel)
>
> The revolution fails, and reaction triumphs. The heroine is arrested. In the last scene, her husband comes to offer her freedom. She rejects him, but she also refuses to be liberated by the Nameless One at the price of killing a prison guard. In this last dialogue, the contrast between her idealism and the materialism of the masses is clearly defined. To the rigid dictum of the Nameless One, 'Our cause comes first!'--The Woman is led away to be executed. (19:141-142)

Thus, isolation and loneliness of the German Expressionist again end in disillusionment. Toller's trust in the goodness of mankind did not measure up to reality; therefore, the solution had to be a tragic one. The idealist and humanist had to die at the hands of the masses.

Of technical interest is the fact that Toller uses the Expressionist Sprechchor, or speaking chorus ". . . as well as the assistance of music, dream projections, and poetic speech that sometimes becomes telegraphic in style." (48:35) Berg's use of Sprechstimme, projections of psychological states, and stream of consciousness techniques translated from the text into the music in Wozzeck parallel Toller's techniques described above.

The unfair stigma of being called a Communist, already discussed, caused Toller much difficulty and undoubtedly contributed to the despair that ended his life.

> In 1924, Bavarian authorities released Toller a day early from prison and transported him out of Bavaria by a circuitous route to prevent his recognition and possible demonstrations by workmen

> on his behalf. On several occasions, Toller was refused permission to address an audience. In his first trip to Switzerland in 1924, he had to sign a pledge that he would not try to overthrow the government. The same thing happened to him in 1929, when he came to the United States. He was finally permitted to enter after being detained on Ellis Island. There were also unsuccessful attempts to suppress his works. (84:586)

Nevertheless, after his arrival in the United States he lectured untiringly on the dangers of Hitlerism, as well as on the place of contemporary drama in society. Toller was constantly preoccupied with humanitarian undertakings and became a tireless advocate of the necessity to distinguish between the German and the Nazi. Toller committed suicide in 1939, just one year after Kirchner's death by his own hand.

EXAMPLES ILLUSTRATING PARALLELS IN THE CONCEPT

"Disillusionment"

Painting

Self-Portrait as a Soldier

Ernst Ludwig Kirchner (1880-1938)

Music

Excerpts from Wozzeck

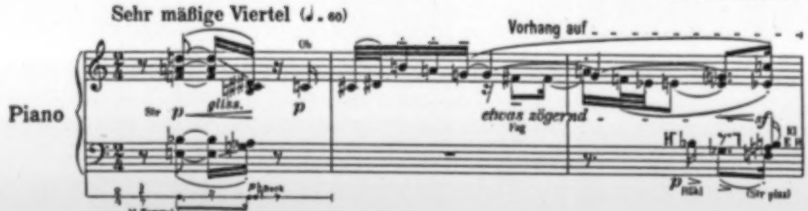
Alban Berg (1885-1945)

WOZZECK

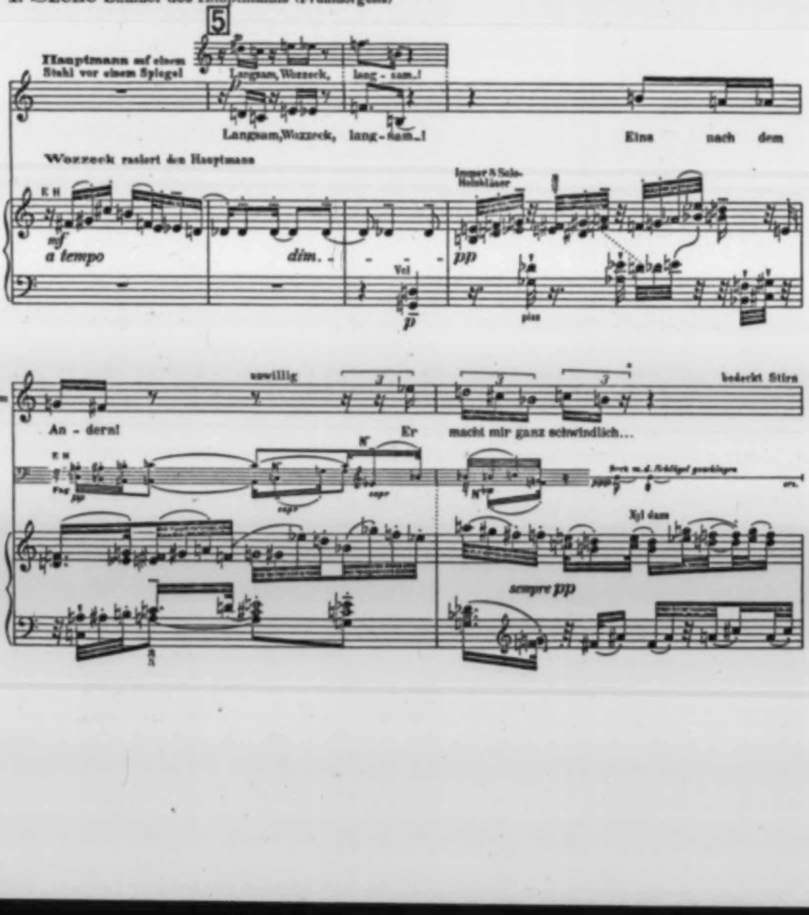
I. AKT

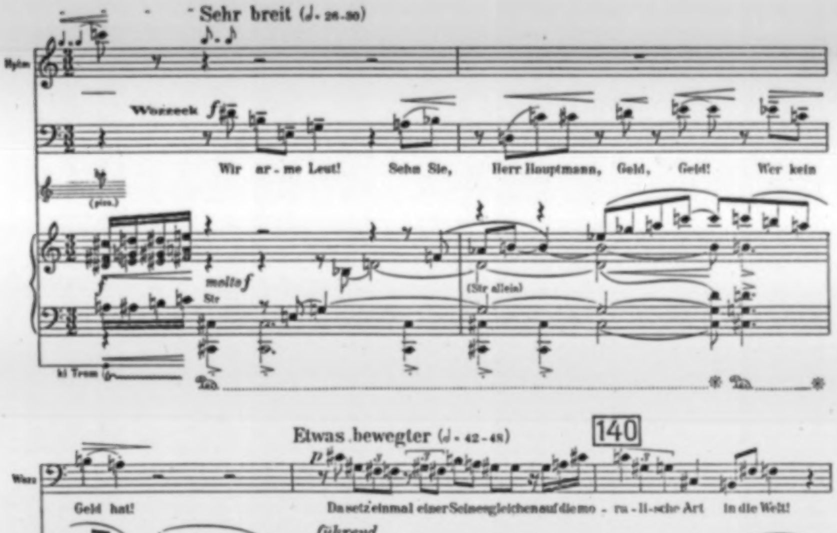
Alban Berg

Klavierauszug von Fritz Heinrich Klein


Sehr mäßige Viertel (♩= 60)
Piano
Ob
Str p gliss.
p
Vorhang auf
etwas zögernd
Fag
Hr
sf
p
(Str pizz)
kl Trommel
Pk
pp

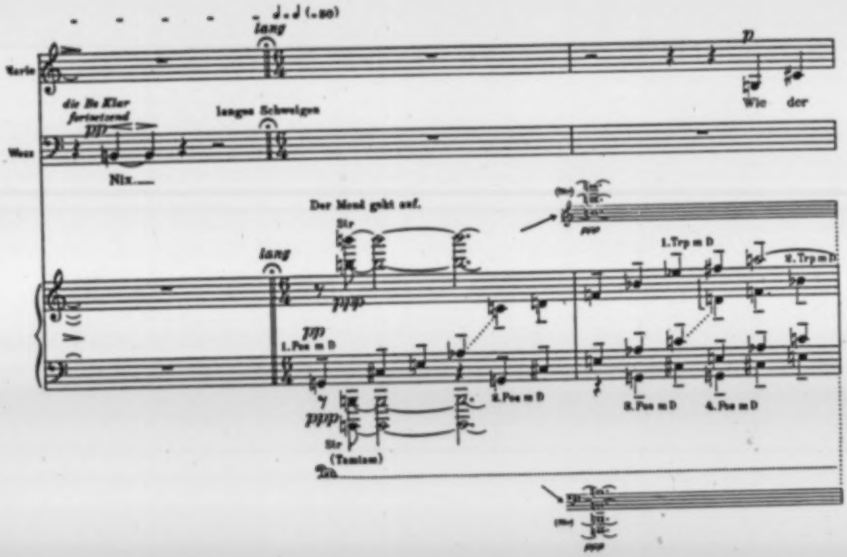
1. Szene Zimmer des Hauptmanns (Frühmorgens)

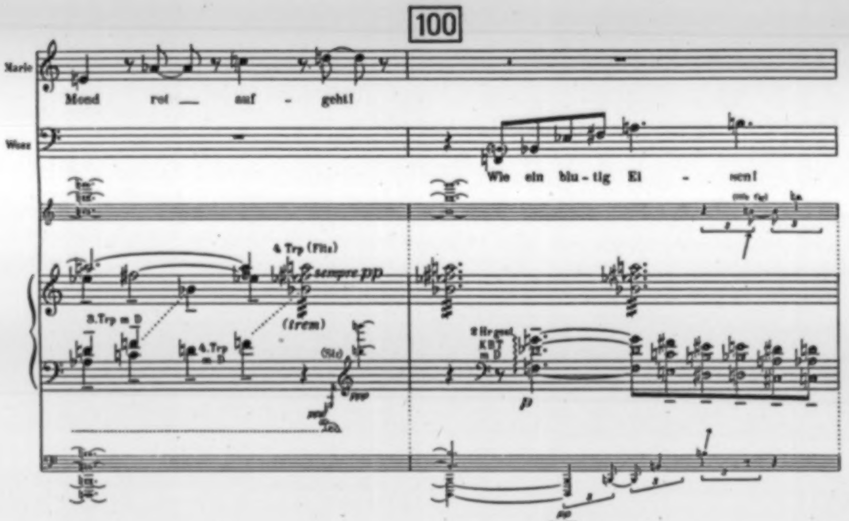

5
Hauptmann auf einem Stuhl vor einem Spiegel
Langsam, Wozzeck,
lang-sam!
Langsam, Wozzeck, lang-sam!
Eins nach dem
Wozzeck rasiert den Hauptmann
E H
mf
a tempo
dim.
Vcl
p
Immer 3 Solo-Holzbläser
pp
pizz
Hptm
unwillig
bedeckt Stirn
An - dern!
Er
macht mir ganz schwindlich...
E H
Fag pp
espr
espr
Xyl dazu
sempre pp

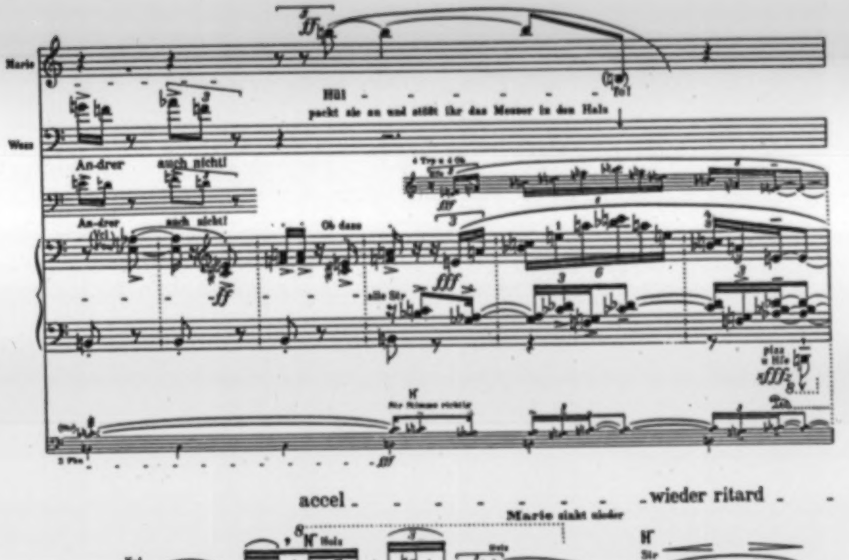

Sehr breit (♩. 28-30)
Xylo
Wozzeck
ff
Wir ar-me Leut! Sehn Sie, Herr Hauptmann, Geld, Geld! Wer kein
(picc.)
molto f
Str
(Str allein)
kl Trom
Etwas bewegter (♩. 42-48)
140
Wozz
Geld hat!
p
Da setz' einmal einer Seinesgleichen auf die mo-ra-li-sche Art in die Welt!
führend
pp Str
Fag
Wozz
Man hat auch sein Fleisch und Blut!
Ja, wenn ich ein Herr wär,
1 Fl
2 Fl
Hr
Cel
p
pp
Pos
Fag

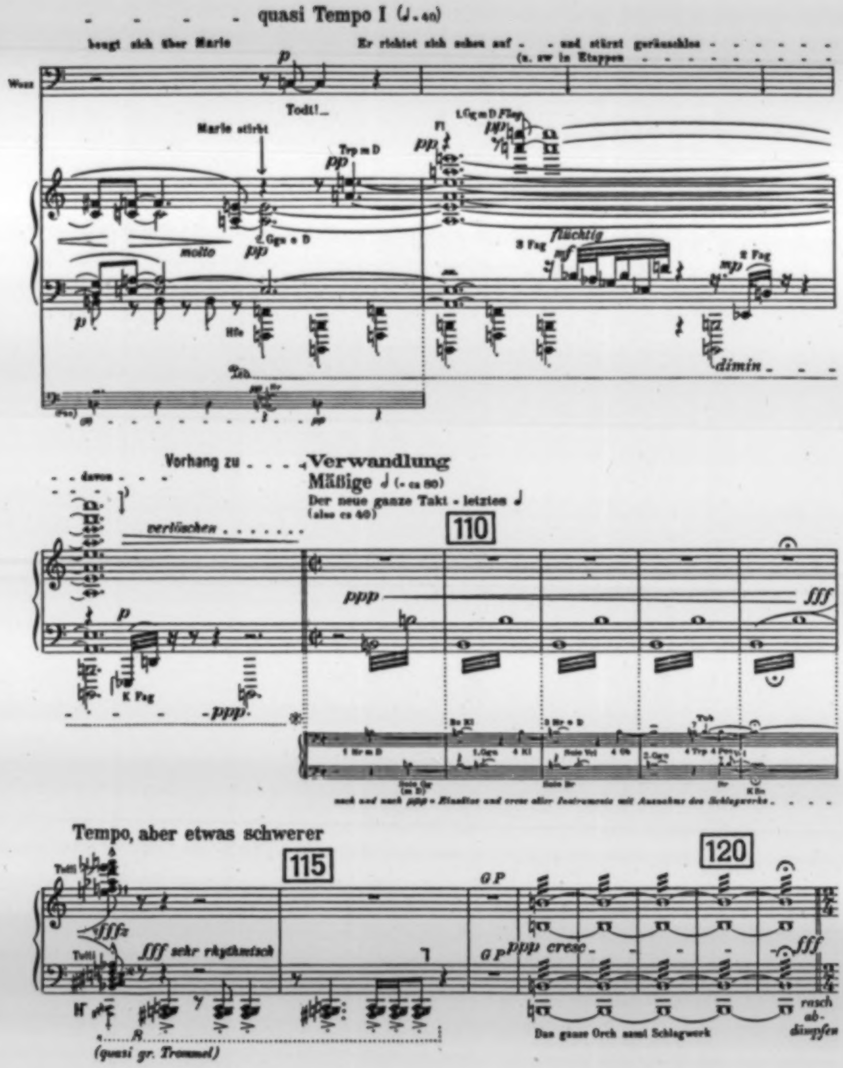
III. AKT

2. Scene

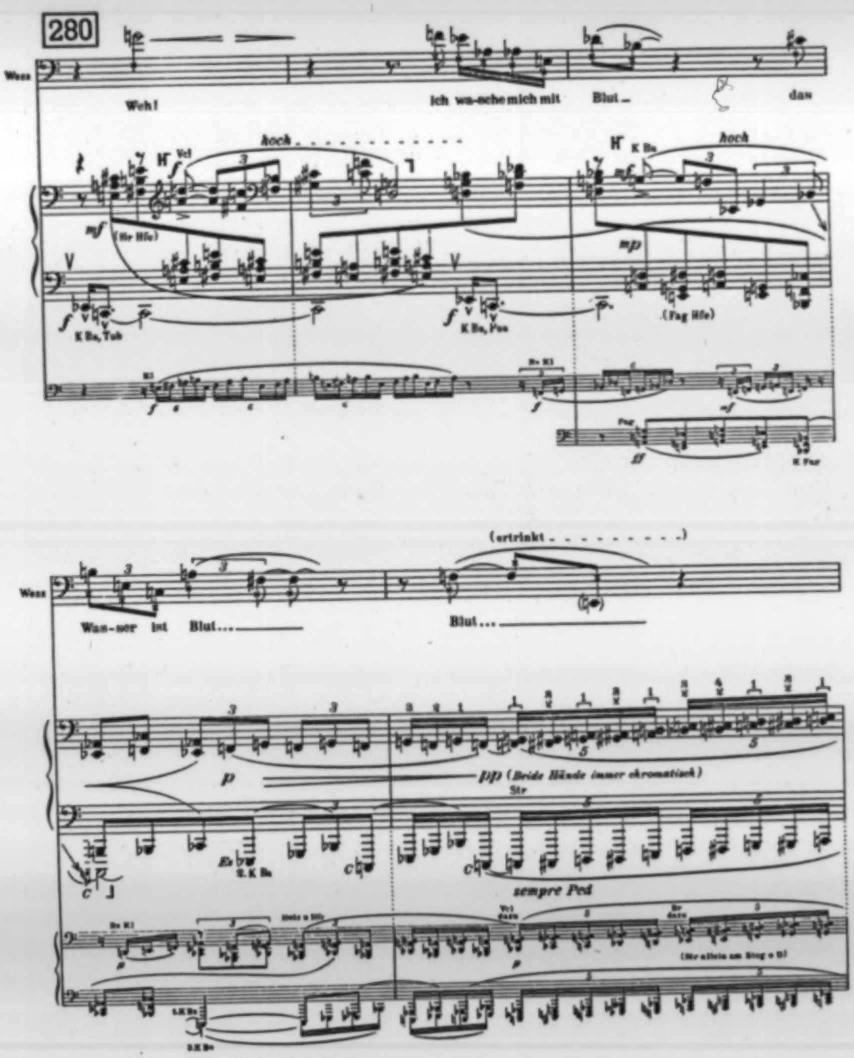

𝅗𝅥 = 𝅗𝅥 (ca 80)
lang
Marie
Wozz
die Bs Klar fortsetzend
pp
Nix.___
langes Schweigen
p
Wie der
Der Mond geht auf.
Str
lang
ppp
pp
1. Pos m D
2. Pos m D
1. Trp m D
2. Trp m D
3. Pos m D
4. Pos m D
(Tamtam)
ppp


100
Marie
Mond rot — auf - geht!
Wozz
Wie ein blu - tig Ei - sen!
4. Trp (Flts)
sempre pp
3. Trp m D
4. Trp m D
(trem)
2 Hr gest
p
springt auf
Was zitterst?
Was willst?
zieht ein Messer
f molto cresc.
Ich nicht, Marie! und kein
Ich nicht, Marie! und kein
fp
Br col leg
mf
Xyl
Gg pizz
Ob
f
Pik
Kl
ff
Singstimme fortsetzend
H
mf
Vcl pizz
Poco dann cresc.
Br col leg
Pk
poco a poco cresc.


Marie
Wozz
Hül - - - - - - - - - - (le)
packt sie an und stößt ihr das Messer in den Hals
An-drer auch nicht!
An-drer auch nicht!
Ob dann
4 Trp u 4 Hr
alle Str
Str Stimme wichtig
2 Pke
accel - - - - - - - - - wieder ritard - -
Marie sinkt nieder
Xyl
Str col leg u gesl Blecher
sempre ff
Holz
hoch
tief
Pos u Holz
senza Ped
dimin
Str
dim
(senza Ped)
1 Pke allein
(mf)
105


quasi Tempo I (♩. = 40)
beugt sich über Marie
Er richtet sich scheu auf . . und stürzt geräuschlos
(u. zw in Etappen
Wozz
p
Todt!..
Marie stirbt
molto
pp
Trp m D
2. Ggn m D
Fl
1. Gg m D Flag
flüchtig
3 Fag
mf
mp
2 Fag
Hfe
dimin
Vorhang zu
davon
verlöschen
Verwandlung
Mäßige ♩ (= ca 80)
Der neue ganze Takt = letztes ♩
(also ca 40)
110
ppp
fff
K Fag
ppp
1 Hr m D
Solo Gr (m D)
Bs Kl
1. Ggn
4 Kl
3 Hr m D
Solo Vcl
4 Ob
Solo Hr
2. Ggn
4 Trp
4 Pos
Tub
Hr
K Bs
nach und nach ppp = Einsätze und cresc aller Instrumente mit Ausnahme des Schlagwerks
Tempo, aber etwas schwerer
115
120
Tutti
fffz
fff sehr rhythmisch
GP
ppp cresc
fff
H
(quasi gr. Trommel)
Das ganze Orch samt Schlagwerk
rasch abdämpfen

4. Scene


280
Wozz
Weh!
ich wa-sche mich mit
Blut
das
hoch
Vcl
mf
(Hr Hfe)
f
K Bs, Tub
K Bs, Pos
K Bs
mp
(Fag Hfe)
Kl
Bs Kl
Fag
ff
K Fag
(ertrinkt . . . .)
Wozz
Was-ser ist Blut...
Blut...
p
pp (Beide Hände immer chromatisch)
Str
Es
2. K Bs
c
sempre Ped
Bs Kl
Vcl
Br
p
3. K Bs

Drama

Excerpts from Masse Mensch
(Man and the Masses)

Ernst Toller (1893-1939)

MAN AND THE MASSES

(Masse Mensch)

A Play of the Social Revolution
in Seven Scenes

Ernst Toller (1893-1939)

Seventh Picture

[A prison cell. A small table, bench, and iron bed fastened to the wall. A grated hole of light clouded by frosted glass. The WOMAN sits at the table.]

THE WOMAN

O path that leads through fields of ripening wheat
In August days . . .
Wandering on wintry hills before the dawn . . .
O beetle drinking in the breath of noon . . .
O world . . .

[Silence spreads itself gently about the WOMAN.]

Did I long for a child?

[Silence soars.]

How life divides us all in two!
Bound to man and his desires.
To those we love . . . and hate . . .
Bound to our enemies?
Bound to ourselves?

I need him now . . . he must confirm me.

[The cell is unlocked. The MAN enters.]

THE MAN

Wife . . . I have come,
Come because you called me.

THE WOMAN

Husband . . . !
Man . . .

THE MAN

I bring good news.
The sewers cannot keep on pouring
Their filth upon your name . . . my name, whenever they like.
The investigation of the recent murders
Showed that you were not guilty of the outrageous shootings.
Courage! The sentence committing you to death
Has not yet been confirmed.
In spite of treason to the State,
The nobility of aim
Is always respected
By all right-thinking people.

THE WOMAN [crying softly]

I am without guilt . . .
Without guilt . . . yet I am guilty . . .

THE MAN

You are not guilty.
That's positive to every right-thinking person.

THE WOMAN

To every right-thinking person . . .
I am so hurt . . .
And glad, because your name, free of disgrace . . .

THE MAN

I knew you were not guilty.

THE WOMAN

Yes . . . you knew it . . .
Respect for good intentions . . .
You're so respectable!
I see you now so clearly . . .
And yet it's you who have been guilty--husband,
You . . . guilty of all these deaths.

THE MAN

Wife, I cam to you . . .
Wife . . . your speech is hate.

THE WOMAN

Hate? Never hate.
I love you--love you with all my blood.

THE MAN

I warned you against the masses.
Root up the masses and you root up hell.

THE WOMAN

Hell? Who made that hell?
Who built the torture of your golden mills
That grind and grind out profit day by day?
Who put up prisons . . . who cried "holy war"?
Who sacrificed a million human lives
Upon the altars of some desperate game?
Who threw the masses into festering holes
In which, each day, is piled the filth of yesterday?
Who robbed these brothers of their human features,
Who drove them into factories,
Debased them into parts of a machine?
The State! . . . You! . . .

THE MAN

My life is duty.

THE WOMAN

Oh, yes . . . duty . . . duty to the State.

You're so respectable . . .
Didn't I say I saw you all too clearly?
You've been so well brought up.
You--tell all your right-thinking people
They never have been right . . .
They are the guilty ones . . .
We are all guilty . . .
Yes, I am guilty . . . guilty to myself,
Guilty to all mankind.

THE MAN

I came to you.
Is this a court of justice?

THE WOMAN

Here is a court of justice!
I, the accused, am also judge.
I bring the accusation . . . and pass sentence;
Pronounce acquittal
And the final blame . . .
Can you surmise . . . who bears the final blame?
Men must desire to work,
And work grows red with the dear blood of men.
Men must desire to live,
And they must swim through seas of human blood.
Can you surmise . . . who bears the final blame? . . .

Come, give me your hand,
Beloved of my blood.
I have conquered myself . . .
Myself and you.

[The MAN breaks into trembling. A thought, suddenly springing up, distorts his face. He stumbles out.]

THE WOMAN

Give me your hand . . .
Brother, give me your hand;
You also are my brother.--
You have gone . . . you had to go . . .
The last road runs across a snowfield.
The last road never knows companions.
The last road winds without a mother.
The last road we walk alone.

[The door is opened. The NAMELESS ONE enters.]

THE NAMELESS ONE

Cured of illusions? Free of dusty dreams?
Has knowledge thrust a dagger through your heart?
Did the judge say "human" and "you are forgiven"?
It was a wholesome lesson.
I congratulate you on your conversion.
Now you are ours again.

THE WOMAN

You! Who sent you?

THE NAMELESS ONE

The masses.

THE WOMAN

They've not forgotten me?

The message . . . the message . . .

THE NAMELESS ONE

My mission here is to set you free.

THE WOMAN

Freedom!

Life!

We escape? Is everything prepared?

THE NAMELESS ONE

Two keepers have been bribed.

There's one more at the gate. I'll strike him down.

THE WOMAN

You'd murder him . . . for me?

THE NAMELESS ONE

For the cause.

THE WOMAN

I have no right
To win life through a keeper's death.

THE NAMELESS ONE

The masses have a right to you.

THE WOMAN

And the rights of the keeper?
Keepers are men.

THE NAMELESS ONE

We have no "men" as yet.
On one side, the group belonging to the mass.
On the other, the class belonging to the State.

THE WOMAN

Man is naked.

THE NAMELESS ONE

Mass is godlike.

THE WOMAN

Mass is not godlike.
Force made the mass.
Evils of property made the mass.
Mass is the movement of distress,
Is meek devotion . . .

Is terrible vengeance . . .
Is blinded slavery . . .
Is holy purpose . . .
Mass is a fertile field that has been trampled;
Mass is the choked-up, inarticulate people.

THE NAMELESS ONE

And action?

THE WOMAN

Action! And more than action!
To free man in the mass;
To free community in the mass.

THE NAMELESS ONE

The raw wind before the gates
Will heal you.
Hurry!
We have only a few minutes left.

THE WOMAN

You are not deliverance.
You are not salvation.
But I know who you are.
"Kill him!" you cried. Always your cry is "Kill him!"
Your father's name is War.
You are his bastard.

You poor, new head-of-staff of executioners,
Your only remedy: "Death!" and "Shoot them down!"
Throw off the mantle of your lofty phrases,
There's nothing but a woven tissue of lies.

THE NAMELESS ONE

The murder-generals battled for the State!

THE WOMAN

They murdered, but they did not kill with joy.
Like you, they all believed in their own mission.

THE NAMELESS ONE

They battled for the cold, tyrannical State;
We battle for humanity!

THE WOMAN

You murder for humanity,
As those deluded ones murdered for the State.
And there were some who surely felt
That through their State, their fatherland,
The earth would be redeemed.
I see no difference:
These murder for a single country,
The others kill for every country.
These murder for a thousand people,
The others for a million.

The one who murders for the State,
You call an executioner.
But he who murders for mankind
Is called a saviour; you crown him
Courageous, noble, great.
Yes, you can speak of good and holy violence!

THE NAMELESS ONE

Rail against others, rail against life itself!
Should I let still more millions be enslaved
Because their enslavers chain them in good faith?
And are you the less guilty
If you keep silent?

THE WOMAN

The torch of gloomy violence cannot show the way.
You lead us to a new and curious land,
The land of ancient human slavery.
If fate has pushed you forward at this time
And given you a reckless power
To blandish and betray the desperate crowds
Who look to you as to a new Messiah,
I know this--such a fate will turn against the man.

THE NAMELESS ONE

Mass counts and not the man.
You're not our heroine, our one-time leader.

Each person bears the taint of their extraction;
You have the bourgeois symptoms;
Weakness and self-deception.

THE WOMAN

You have no love for man.

THE NAMELESS ONE

The principle above everything!
I love posterity!

THE WOMAN

The individual above everything!
You--you would sacrifice
All living men
For a principle.

THE NAMELESS ONE

The principle demands the sacrifice.
But you betray the masses; you betray the cause.
These are the days when one must make decisions.
Who hesitates and lacks determination,
Supports the masters who bear down upon us,
Supports the masters who have let us hunger,
Is our foe.

THE WOMAN

I would betray the masses

If I demanded a single human life.
A leader has no right to sacrifice any one but himself.
Listen: no man has the right to kill another
To forward any cause,
And any cause demanding it is damned!
Whoever, in its name, calls for the blood of man
Is Moloch.
God was Moloch.
State was Moloch.
Mass was Moloch.

THE NAMELESS ONE

And what is holy?

THE WOMAN

Some day . . .
Brotherhood . . .
Free men bound only by their common work . . .
Work . . . People.

THE NAMELESS ONE

You lack the power to face the unyielding fact,
The need to act.
Free men will only come
Through hard facts and through harder deeds!
Atone by dying.
Perhaps your death will be some use to us.

THE WOMAN

I live for ever.

THE NAMELESS ONE

You were born too soon.

[The NAMELESS ONE leaves the cell.]

THE WOMAN

You lived yesterday.
You live to-day.
And you are dead to-morrow.
I live for ever,
From sphere to sphere,
From change to change,
Till some day I become
Clean,
Guiltless,
Mankind.

[A PRIEST enters.]

THE PRIEST

I come to give you final consolation;
The Church does not refuse assistance even to the criminal.

THE WOMAN

By whose orders?

THE PRIEST

The State authorities directed me.

THE WOMAN

Where were you on the day of the trial?
Leave me!

THE PRIEST

God forgives you, too. I understand you.
You thought mankind was good--or so you dreamed--
And you allowed outrage and sacrilege
Against the holy State and sacred order.
Man is all evil--bad from the beginning.

THE WOMAN

Man longs for goodness.

THE PRIEST

The lie of these degenerate days,
Born of despair, decay, and effort to escape,
Protected by a brittle shell
Of pitiful and empty faith,
Forced by a bad conscience.
Believe me, he never once desires to be good.

THE WOMAN

He longs for goodness. Even when he does wrong,
He does it under the mask of doing good.

THE PRIEST

Nations come, nations go;
This earth has never seen paradise.

THE WOMAN

I believe.

THE PRIEST

Remember:
Lust for power; lust for pleasure!
That is the rhythm of the world.

THE WOMAN

I believe!

THE PRIEST

Earthly life is a constant changing of forms.
Mankind stays helpless. Salvation rests in God.

THE WOMAN

I believe!!!
I am cold . . . Leave me!
Leave me!

[The PRIEST leaves the cell. An OFFICER enters.]

THE OFFICER

Here's the sentence.
Mitigating circumstances considered.

Nevertheless. Crimes against State must be punished.

THE WOMAN

They are going to shoot me?

THE OFFICER

Orders are orders. Obedience, obedience.

State interests; quiet, discipline.

Duty as officer.

THE WOMAN

And man?

THE OFFICER

All conversation forbidden.

Orders are orders.

THE WOMAN

I am ready.

[The OFFICER and the WOMAN go out. The cell is empty for a few seconds. Two WOMAN PRISONERS in prison smocks slip in. They remain standing at the door.]

FIRST PRISONER

Did you see the officer? See his lovely gold uniform?

SECOND PRISONER

I saw the coffin. In the laundry. Yellow wooden box.

[The FIRST PRISONER sees bread lying on the table and throws herself upon it.]

FIRST PRISONER

There's bread! Hungry! Hungry! Hungry!

SECOND PRISONER

Give me! Me bread! Me bread!

FIRST PRISONER

Here's a mirror. My, how pretty!

Hide it. Evening. Cell.

SECOND PRISONER

Here's a silky cloth.

Naked breast, silky cloth.

Hide it. Evening. Cell.

[From outside the sharp crack of a volley rings through the cell. The PRISONERS throw up outstretched, frightened hands. The FIRST PRISONER searches in her skirt for the mirror she has hidden. Lays it hurriedly back on the table and cries, sinking upon her knees.]

FIRST PRISONER

Sister, why did we do that?

[Her arms toss in the air with a great helplessness. The SECOND PRISONER takes the silken cloth which she has hidden in her skirt and lays it hurriedly on the bed.]

SECOND PRISONER

Sister, why did we do that?

[The SECOND PRISONER breaks down. She buries her head in her lap. The curtain falls.]

Struggle Between the Sexes. The contest for power between man and woman, a theme in German Expressionism, needs less explanation than the foregoing concepts of expression of inward feeling, search for transformation, and disillusionment. The struggle between the sexes is a theme which can be found in some literature of all the eras, since the famous plays of ancient Greek drama: the *Oresteia*, a trilogy of plays by Aeschylus. The struggle for power between the sexes, whether psychic or sexual was expressed most violently by the German Expressionists.

The German expressionist poet often reflected in his works a general feeling of inferiority with regard to his relationships with the opposite sex.

> His relation to the opposite sex reflects his general feeling of inferiority. If he is not altogether unable to gain a woman's love, he is incapable of holding her affection for any length of time. Convinced of his ugliness (for would he have to write poetry if he were handsome and lovable?), he gazes wistfully at a simple girl and thinks that if she only condescended to love him she could redeem him from the artist's congenital ugliness. . . . Women do not care for the things of the mind, and they deny their tantalizing bodies to those who are not strong and simple-minded. Literature and life are divided by an unbridgeable gulf for the Expressionist poet; in his despair he curses literature and praises life. . . .
>
> . . . .
>
> He turns in hate against the world, and especially against the women who torment him. He gnashes his teeth at them and maligns them with savage fury . . . . He calls Woman the evil of the earth, wishes he could trample on her face, thrust a dagger into her throat. (67:83-84)

As part of the man-woman struggle in German Expressionism, the concepts of aggressiveness and destruction were connected to sexual love. An outstanding example of this concept of the exploitation of woman through man's sexual powers was expressed in the person of Gebhart in Franz Werfel's expressionist novel Barbara. A pacifist revolutionary and psychoanalyst in the novel cited, the character Gebhart,

> . . . claims that love has been unknown in our world because its physical expression has been perverted into a demonstration of male power. In the sexual act man gratifies himself and proves his strength, not caring what his partner feels. Sexual love should be a mutual administration of joy. But since all our thinking is based on power and prestige, sexual joy is harnessed to the lust for power. The degradation of sexual love is institutionalized in marriage and the family. Sexual energy outside marriage is suppressed or besmirched. Taboos safeguard the dictatorship of the strong by denying enjoyment to the weak. The tyranny of man over woman leads to the tyranny of the father over the son. The servility, asceticism, envy, and self-contempt of the son and slave are as evil as the arrogance, brutality, and willfulness of the father and master. Since women sell their birthright to love in exchange for baubles and security, they too are accomplices in the universal tyranny from which all other tyrannies flow.
>
> Once there was a golden age when women ruled and sex was the core of religion. But men had appeared who could not love. To compensate for their deficiency, they branded physical joy as sin and invented war. (67:185-186)

Oskar Kokoschka (1886-) in both his drawing and play Morder, Hoffnung der Frauen (Murderer, Hope of Women) written in 1907, expressed symbolically "the eternal conflict between Man and Women." Myers notes that this conflict was ". . . a favorite Expressionist subject seen earlier in the works of Edvard Munch." (49:52) In this connection, the following remarks were applied to Munch's Vampire (1902).

> In the Vampire, man falls victim to the consequences of his desire. He is trapped and enveloped by woman, the witch, who like a mother or like death, smothers by her embrace. Strindberg would have recognized this heroine as man's necessary, demoniac destroyer. "I love her, and she loves me, and together we hate each other with a wild hatred born of love." (44:xiii-xiv)

Kokoschka, in the pen and brush drawing Murderer, Hope of Women, follows the struggle between the sexes theme along the lines described by Werfel's character Gebhart. The forceful and horrifying poster which Kokoschka drew to advertize his play gave him ". . . such a bad name that his friends felt it would be better for him to leave the country." (49:52) The country of which Kokoschka's friends spoke was Vienna, where Schoenberg's pantonality revolution in music was also occurring. Of interest is the fact that Schoenberg and Kokoschka knew each other quite well in Vienna. The latter painted a portrait of Schoenberg no less psychological in tone than his other portraits. Kokoschka revealed his inward feeling in his portraiture.

> His early pictures, of the period 1908-09, are immediately recognizable representations of still lifes and portraits. But the visual reality of objects and faces within these works really represents the psychological state of the painter, and this is achieved by a hallucinatory manipulation of the

> painter's objects. His portraits are sketches of human faces made half in a trance, and they disclose more about the painter and his humanity than they do about the model. For this reason all the models resemble each other in their spiritual condition. The eye of the painter looking at a man suddenly conceives something phantasmal in him, a play of gesture, some piece of mimicry caught on the wing, which takes the place of the subject, and which the artist relentlessly isolates and penetrates. This response of the painter stands in direct relationship to himself alone. His painting is, to be sure, a visual impression, but there is behind this, submerged, an element of second-sight, another aspect of the artist's reality--it is a revelation of himself. (31:78-79)

To summarize Kokoschka's style is difficult, for like any artist, he progressed through various stages. His early Expressionist development is generally characterized by ". . . flat areas of color and simplified design." (65:164) The portrait period followed ending about 1911. Kokoschka remained peripheral to Die Brücke, never joining the group, but was himself an influence upon them having spent some time in Berlin. About 1911, Kokoschka achieved a new interest in frenzied color, somewhat like that found in the works of Nolde. The man-woman struggle found its way into Kokoschka's life once more in a stormy love affair with Alma Mahler, the widow of Gustav Mahler, the composer. This period between 1912-1915 is considered his most productive. Myers discusses the relationship with Alma Mahler:

> . . . this man-and-woman struggle was not unlike the tumultuous emotionality of his own plays. Directly related to that epic affair of the heart

> are the autobiographical black-and-whites of The Fetered [sic] Columbus and the celebrated Tempest, also called Bride of the Winds . . . . A telling change in the painter's style may be seen in the portraits of the time, such as the well-known Self-Portrait of 1913 . . . . Instead of the linear, unhappy, involuted, and almost Freudian style of the earlier works, we now find a much more confident and effective handling of paint and more unusual compositional effects, exemplified here in the way the figure is set into the picture space.
>
> The most significant picture of the period is undoubtedly The Tempest, 1914 . . . which stands as a high-water mark of Kokoschka's symbolic creativeness. This painting, a sensation even in the 1947 Zürich exhibition of his work, is an allegorical representation of his love affair. The two lovers lie side by side in a kind of cockleshell whirling through space; the restless and tortured forms are as Baroque in their intensity of feeling as the unreal and symbolic space through which they are propelled. . . .
>
> The mingling of real and unreal, material and unearthly, in this painting is emphasized by the recognizable portrayal of the sleeping woman and wakeful man--the artist's own saga. Here is the full meaning of Kokoschka's Expressionism, his striving toward a non-naturalistic "expression" of inner meaning that stems from the factual circumstance of the relationship itself. Thrown into the cauldron of the painter's emotions, these two are enveloped in symbolic color to sum up the man-and-woman idea as well as the painter's helpless love. (49:53-54)

The symbolic Amazon woman in Kokoschka's Murderer, Hope of Women crushed under the weight of the warrior's foot, and the woman of Kokoschka's The Tempest are both at the mercy of man. In a slightly different sense the heroine Lulu in Alban Berg's opera of the same name, finds herself hopelessly caught in the power struggle between herself and her lovers.

Alban Berg's work on his second opera Lulu, began in 1928. As early as 1905, Berg was impressed by a performance of Frank Wedekind's Pandora's Box. Redlich remarks:

> In the literary work of Frank Wedekind the struggle of the sexes is the dominating theme, as it is in the writings of August Strindberg, whose mixture of erotic satanism and pungent social satire seems reflected in the life story and creative bias of his younger German contemporary. Wedekind's favourite subject, the demoniacal hubris of the female element, inspiring but also destroying men, is most convincingly presented in two plays of which Lulu is the central character: Earth Spirit (1893) and Pandora's Box (1901). (56:164)

Berg's libretto is, with some cuts, a combination of the two Wedekind plays cited.

Karl Kraus, producer of Wedekind's Pandora's Box, had made a speech at the 1905 premiere of the work, which deeply inspired Berg. Segments of that speech have been translated by Willi Reich. Kraus spoke of the struggle between the sexes in the Lulu tragedy.

> And then the mighty double tragedy, . . . the tragedy of the hounded grace of woman, eternally misunderstood, who is permitted merely to climb into the Procrustean bed of the moral concepts of a stingy world. Woman is made to run the gauntlet; Woman who was never inteded by her creator to serve the egoism of her proprietors, and who can rise to her higher values only in freedom.
>
> One of the dramatic conflicts between female nature and some male blockhead placed Lulu in the hands of terrestrial justice, and she would have had nine years in prison in which to reflect that beauty is a punishment from God, had not her devoted slaves of love hatched a romantic plan for

> her liberation, a plan that could never ripen in the real world even in the most fanatical brain, and that the most fanatical will could never bring to fruition. (57:157)

A critic had the following remarks to make after a performance of Berg's Lulu Symphony in 1935. Berg himself undoubtedly supplied Reich with a clipping of the review, for Reich states that "Berg attached great value to it as being a particularly succinct formulation--conjuring up the mythical message of Lulu--of his own point of view." (57:159) An excerpt of this review is given here.

> 'Lulu is a heroine of super-dimensional power in experiencing and suffering; destroying everything around her that succumbs to her charms or even approaches her, she is a piece of Nature beyond good and evil, and therefore--as a complete, closed cosmos on her own--only to be unravelled by means of music, in a context removed from all conceptual thought. The way this glowing fireball--singeing everything that comes in contact with her--is finally herself extinguished presented a challenge to the psychologist in the musician, a challenge to come to terms with that unreal sphere where dream images like figures flit past into death, just because in dying they are struck once more by the last rays from some great innocent demon. . . .' (57:159)

An extensive analysis of the text and music of Lulu, Kraus' entire speech, and many musical examples are presented in a lengthy chapter of Willi Reich's Alban Berg. Only the murder scene during Act II is described here.

> . . . the Rondo, whose first part dies softly away at bar 336, has become the lyrical main piece of the whole work, the proclamation--in the centre of the opera--of Berg's special affection for his last operatic figure, who was to illuminate even the

> fevered fantasies of his last hours. [Berg died hallucinating about Lulu.]
>
> The following tumultuoso is dominated by the motif of Schön's persecution mania. The Rondo theme and the Rodrigo chords (broken up into semiquavers) are sounded. Schön's great outburst is designed as an Aria with five verses, interrupted by Lulu's brief interjections accompanied by her themes. Before the last verse Berg has placed Lulu's fundamental confession of faith; this 'colaratura Lied" 'in the tempo of the pulse-beat' exposes her innermost essence, completely lost to the sphere of morality:
>
> If people have killed themselves for my sake,
> that doesn't detract from my value.
> You knew why you were taking me for a wife
> just as well as I knew why I was taking you for a husband.
> You had betrayed your best friends with me;
> you couldn't very well go on and betray yourself with me too.
> If you are bringing me the whole evening of your life as a sacrifice,
> at lease you have had the whole of my youth in exchange.
> I never in the world wanted to seem anything other
> than what people took me for.
> And never in the world has anyone taken me for anything other
> than what I am. (57:168-169)
>
> The whole is set for the freest 'vacillating' type of vocal delivery; the orchestra performs a purely accompanying function, and only takes over the vocal line in the postlude. The main rhythm . . . drones out at the murder of Schön. (57:168)

The roles are reversed here, for unlike the woman in Kokoschka's drawing, Lulu assumes the stance of murderess rather than the murdered. The struggle for power over her lovers by Lulu is evident. The opera Lulu was first performed in 1937. Grout summarizes it.

> The central personage, Lulu, is conceived as the incarnation of the "primal woman-spirit," and the drama is concerned with the fatal effects of her attraction for various lovers, finally ending with her own doom. Although externally occupied with the most realistic details, the work is not essentially realistic but rather expressionistic, sometimes grotesquely and extravagantly so. As drama, the subject is too specialized to have the same elemental human appeal that Wozzeck has; and it is probably this defect, as much as the notorious complexity of the music, that has kept Lulu from becoming as popular as Berg's earlier opera. Notwithstanding the complexity, however, Lulu is marvellously effective in the theatre. The changing flow of the drama and the intensity of its emotional expression are always controlled by the composer's intellectual power in wielding musical forms. Certain motifs, harmonies, tone series, and combinations are associated with particular characters and scenes. The opera is not, as has often been stated, based throughout on a single tone row, but its felt musical unity is the result of interconnections among the different formal elements. (27:574)

Berg's opera Lulu is a parallel for Kokoschka's drama Murderer, Hope of Women. Like Berg's Lulu, Kokoschka's work

> . . . portrays in symbolic terms the external conflict between Man and Women--a favorite Expressionist subject seen earlier in the work of Edvard Munch. Here the dramatist is not concerned with psychological explanations of the problem but with a series of nonrational, even primordial urges and experiences in which the Warriors led by the Man prepare to attack the Amazon symbolizing the Woman. The use of generic terms rather than specific names--characteristic of this kind of writing . . . --underlines this elemental conflict. The Woman fights back against this "wild animal" until the struggle is resolved when she reveals herself to the Man as his mate. (49:52)

What is remarkable is that although Kokoschka wrote this play in 1907, he already used the Expressionist technique of casting characters as types or universal figures. Explosive diction and scenic ideas were also experimental and would not become common practice until the days of such German Expressionist leaders of the theater as Kaiser, Toller, Hasenclever, and Brecht (6:15).

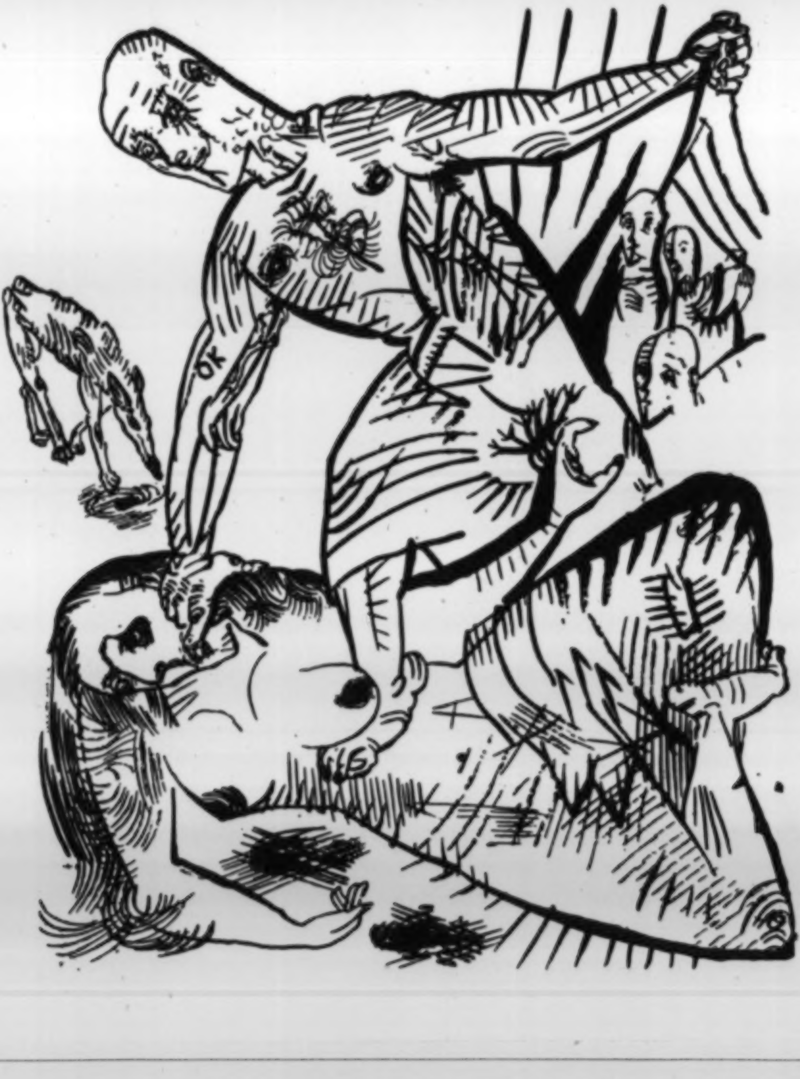
EXAMPLES ILLUSTRATING PARALLELS IN THE CONCEPT

"Struggle Between the Sexes"

Drawing

Murderer, Hope of Women

Oskar Kokoschka (1886-   )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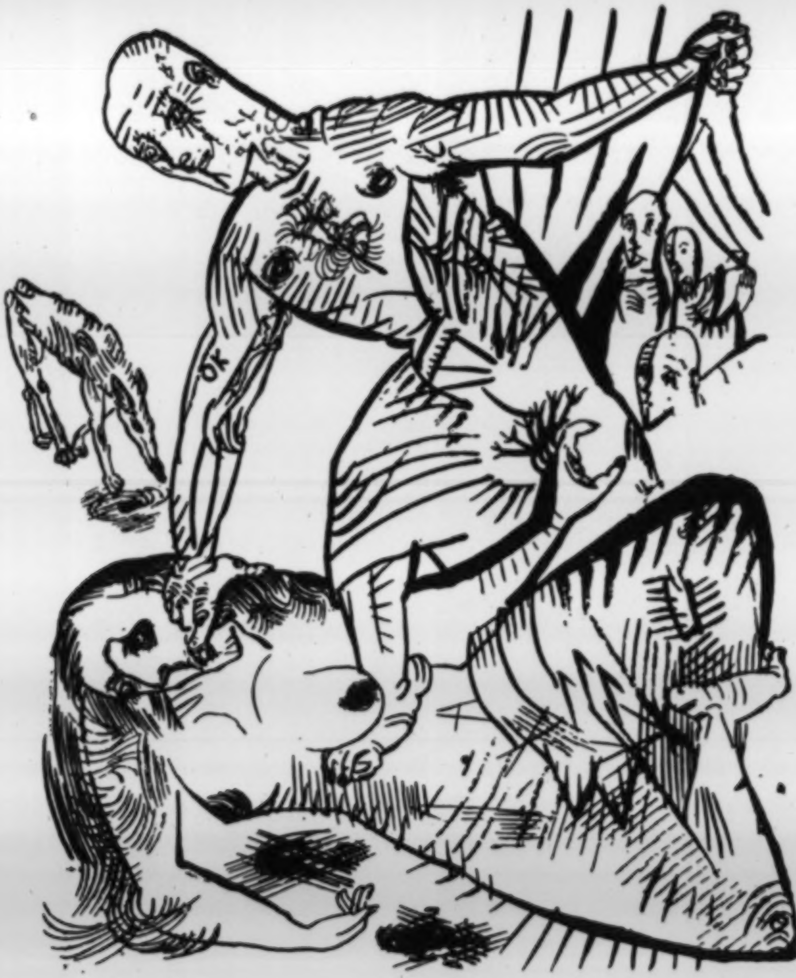
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Music

Excerpts from Lulu

Alban Berg (1885-1945)

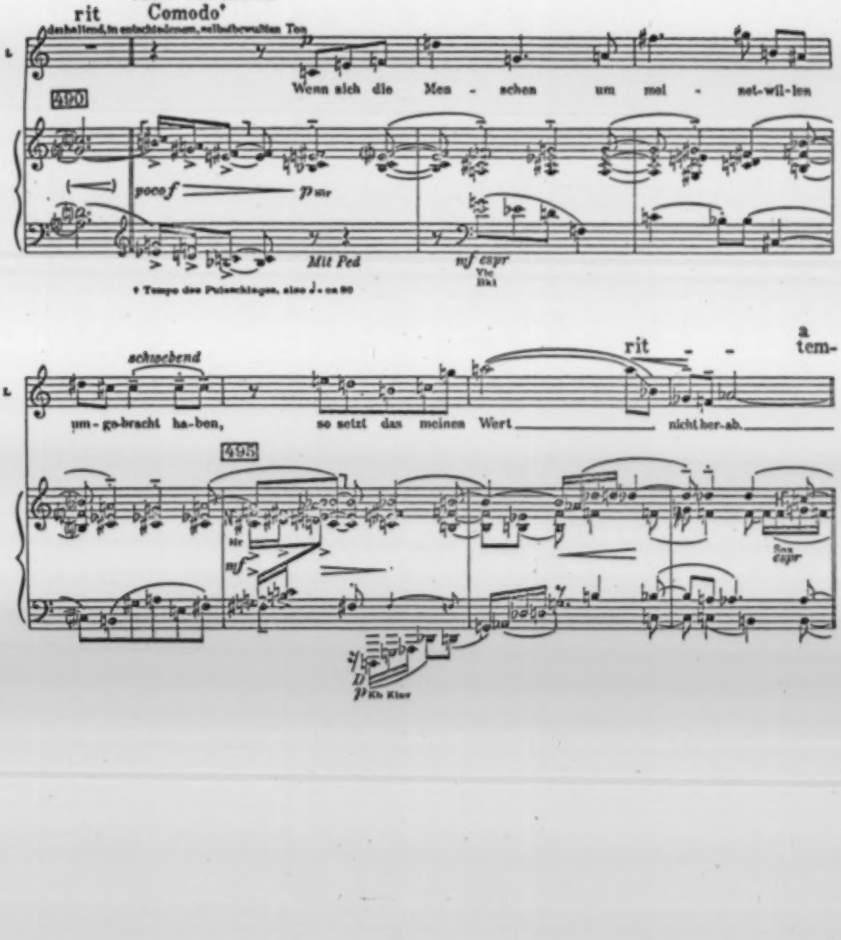
L U L U

II. AKT

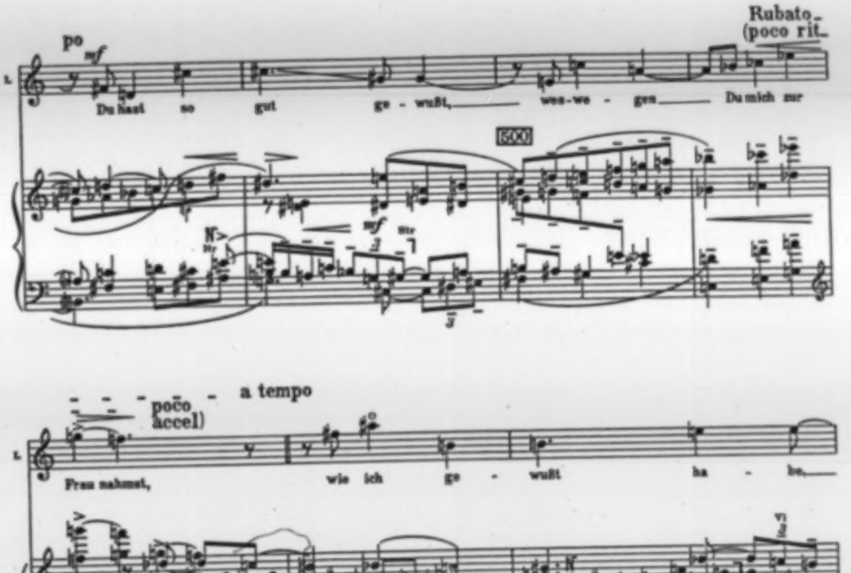
Alban Berg

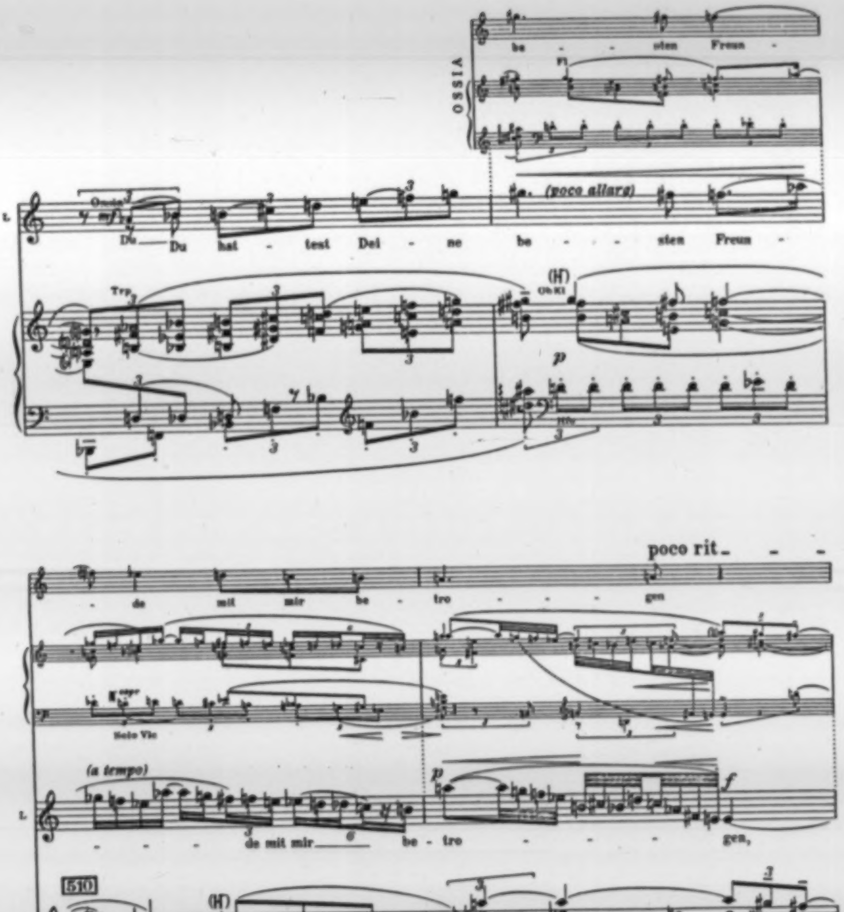
1. Szene

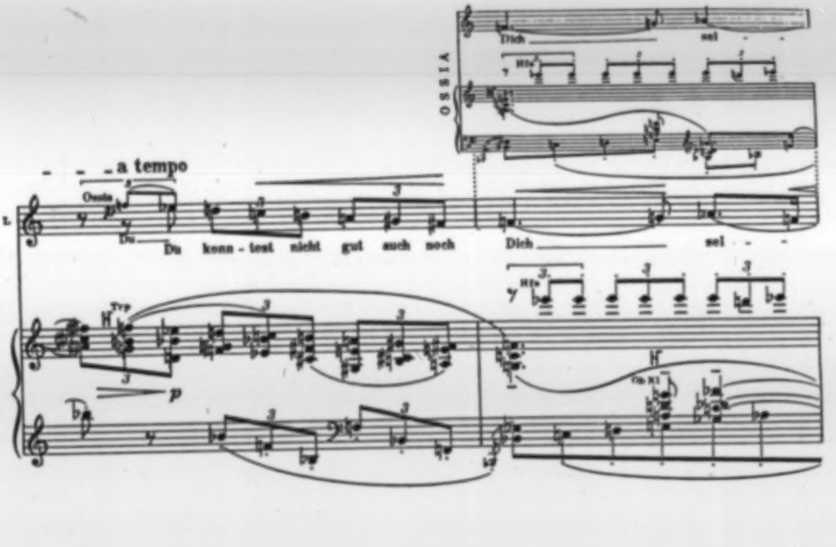
Lied der Lulu

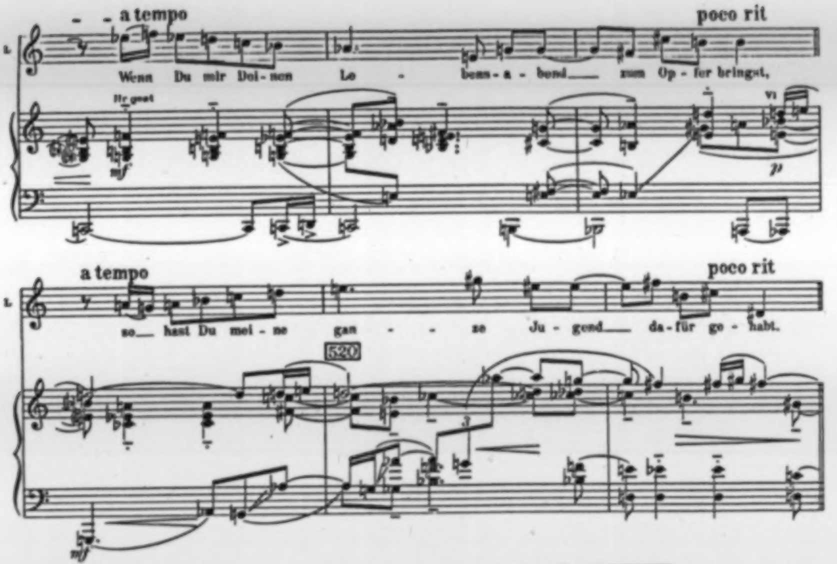

rit
Comodo*
anhaltend, in entschiedenem, selbstbewußten Ton
L.
490
Wenn sich die Menschen um meinetwillen
poco f
p
Mit Ped
mf espr
Vlc
Bkl
schwebend
rit - -
a tem-
umgebracht haben, so setzt das meinen Wert nicht herab.
495
Hr
mf
Sax
espr
p
Kb Klav

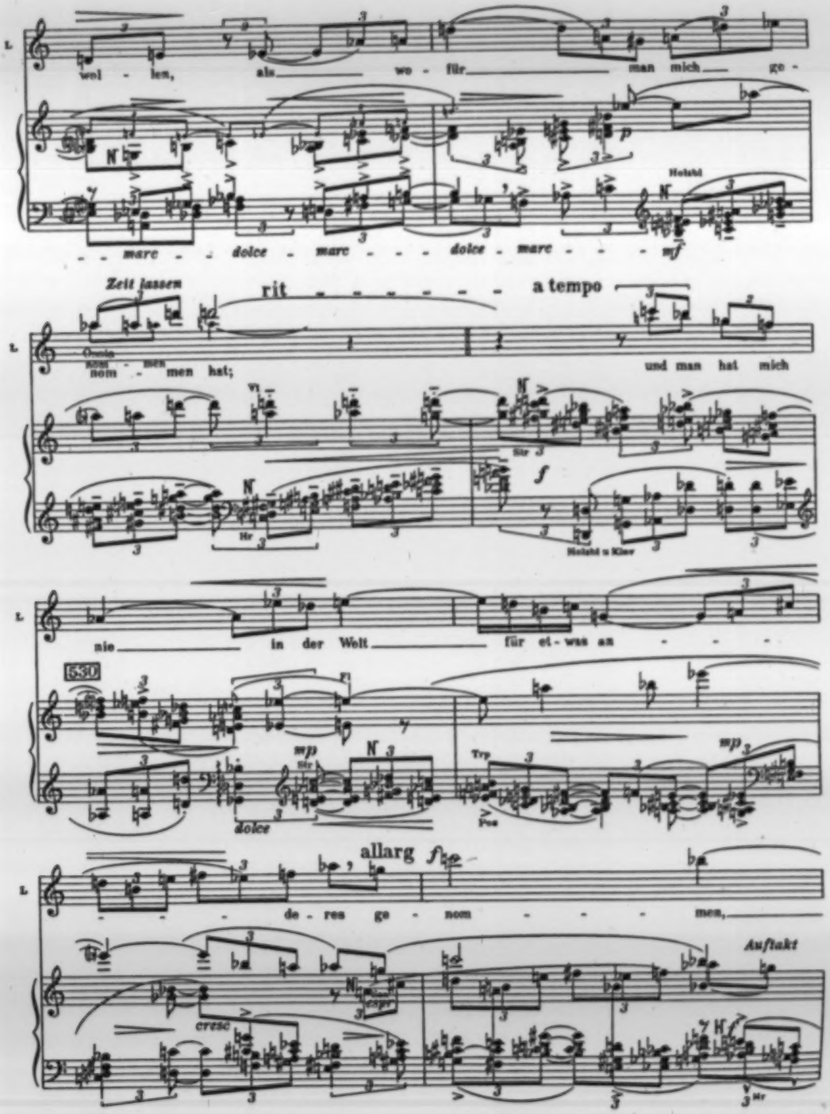
* Tempo des Pulsschlages, also ♩ = ca 80

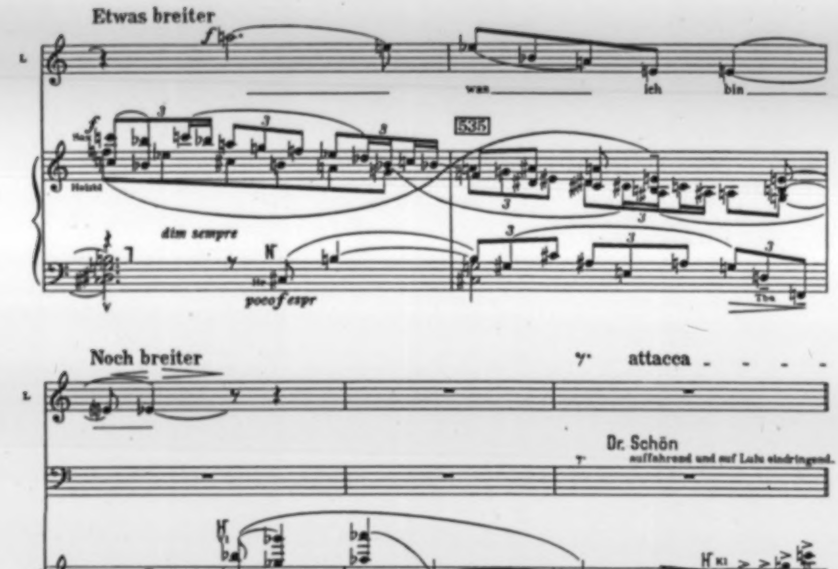

po
mf
Rubato
(poco rit
poco accel)
a tempo
L.
Du hast so gut ge - wußt, wes-we - gen Du mich zur
Frau nahmst, wie ich ge - wußt ha - be,
wes-we - gen ich Dich zum Mann nahm.
500
505
Str
Sax
espr
mf
3
Rubato
(poco rit
poco accel)
a tempo
Klav
p

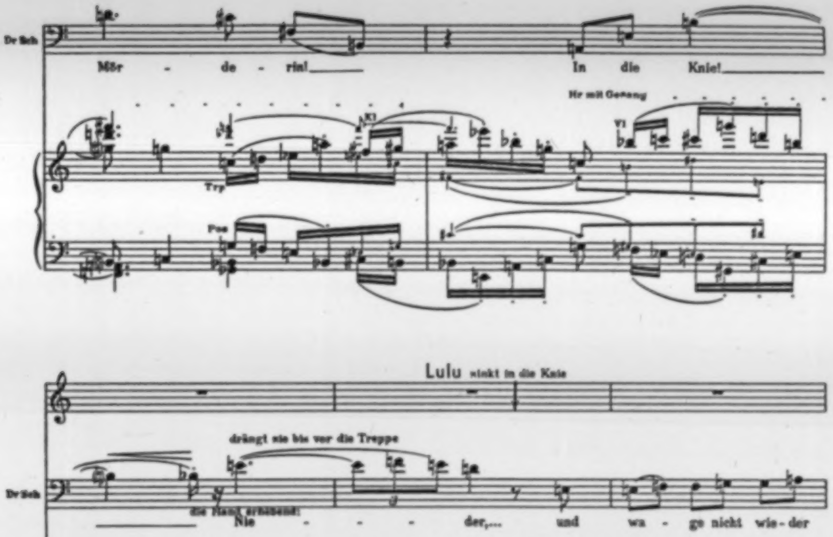

OSSIA
be - sten Freun -
Fl
L.
Oboe
mf
Du
Du hat - test Dei - ne be - - - - sten Freun -
(poco allarg)
Trp
(H)
Ob Kl
p
Hfr
poco rit
- de mit mir be - tro - - - - gen
Solo Vlc
espr
(a tempo)
- - - - de mit mir be - tro - - - - - gen,
f
510
espr
Hfr

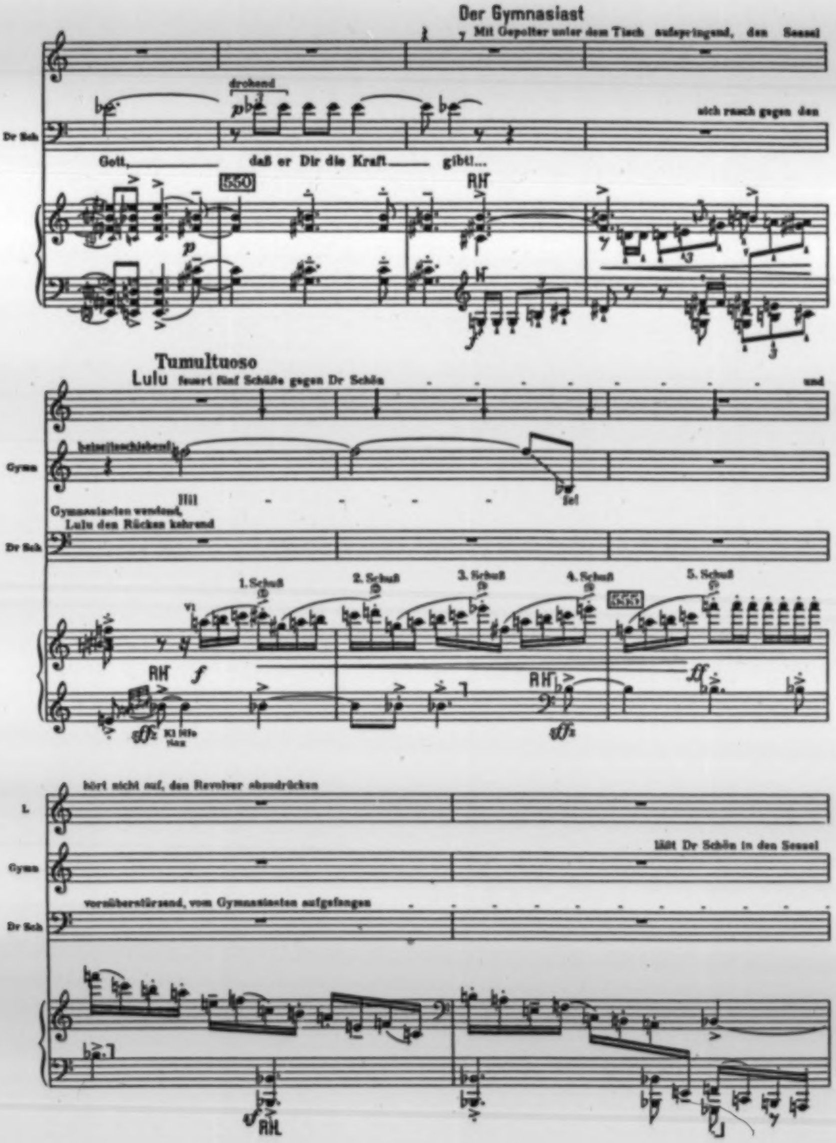

OSSIA
Dich sel-
a tempo
Ossia
Du
Du konn-test nicht gut auch noch Dich sel-
Trp
p
555
poco rit
-ber mit mir be-trü-gen.
ber mit mir be-trü-gen.
Solo Vl
espr
p
p
p


a tempo
poco rit
L.
Wenn Du mir Deinen Lebensabend zum Opfer bringst,
Hr gest
mf
Vl
p
a tempo
poco rit
L.
so hast Du meine ganze Jugend dafür gehabt.
520
mf
a tempo
L.
Ich Ich habe nie in der Welt
Solo Vl schmeichelnd
Holzbl
Hr
marc
dolce
marc
Hlz
dolce
marc
525
L.
etwas anderes scheinen
Holzbl
dolce
marc
dolce
marc
dolce


L.
wol - len, als wo - für man mich ge -
p
Holzbl
marc dolce marc dolce marc mf
Zeit lassen
rit
a tempo
nom - men hat; und man hat mich
Str
f
Hr
Holzbl u Klav
nie in der Welt für et-was an -
530
mp
Str
dolce
Trp
Pos
mp
allarg
f
- de-res ge - nom - men,
espr
cresc
Auftakt
Hr


Etwas breiter
L.
f
was ich bin
535
Sax
Holzbl
dim sempre
Hr
poco f espr
Tba
Noch breiter
attacca
Dr. Schön
auffahrend und auf Lulu eindringend.
dolciss
Sax
p dolce
Hfe
Hr
Kl
Pos
Tempo furioso, ma poco più pesante
(V. [letzte] Strophe der Arie des Dr Schön)
Dr Sch
ff
Nie - - der,
540
Hr mit Gesang
Pos


Dr Sch
Mör - de - rin!
In die Knie!
Hr mit Gesang
Vl
Trp
Pos
Lulu sinkt in die Knie
drängt sie bis vor die Treppe
die Hand erhebend:
Dr Sch
Nie - der,... und wa - ge nicht wie - der
Trp
f
fp
545
Pos
Den Lauf des in Lulus Hand befindlichen Revolvers auf sie richtend
Dr Sch
auf - zu - stehn!
f
3
Be - te zu
mp
mf
ff Str


Der Gymnasiast
Mit Gepolter unter dem Tisch aufspringend, den Sessel
drohend
sich rasch gegen den
Dr Sch
Gott, daß er Dir die Kraft gibt!...
550
RH
p
Tumultuoso
Lulu feuert fünf Schüsse gegen Dr Schön
und
beiseiteschiebend
Gymn
Hil - fe!
Gymnasiasten wendend,
Lulu den Rücken kehrend
Dr Sch
1. Schuß
2. Schuß
3. Schuß
4. Schuß
5. Schuß
555
RH
f
sffz
ff
L
hört nicht auf, den Revolver abzudrücken
Gymn
läßt Dr Schön in den Sessel
Dr Sch
vornüberstürzend, vom Gymnasiasten aufgefangen
sffz
RH

Drama

Murderer, Hope of Women

Oskar Kokoschka (1886-   )

MURDERER THE WOMEN'S HOPE

1907

by Oskar Kokoschka

Translated by Michael Hamburger

PERSONS

Man

Woman

Chorus: Men and Women

[Night sky. Tower with large red iron grille as door; torches the only light; black ground, rising to the tower in such a way that all the figures appear in relief.]

THE MAN [in blue armor, white face, kerchief covering a wound, with a crowd of men--savage in appearance, gray-and-red kerchiefs, white-black-and-brown clothes, signs on their clothes, bare legs, long-handled torches, bells, din--creeping up with handles of torches extended and lights; wearily, reluctantly try to hold back the adventurer, pull his horse to the ground; he walks on, they open up the circle around him, crying out in a slow crescendo.]

MEN. We were the flaming wheel around him, We were the flaming wheel around you, assailant of locked fortresses!

[Hesitantly follow him again in chain formation; he, with the torch bearer in front of him, heads the procession.]

MEN. Lead us, pale one!

[While they are about to pull his horse to the ground, women with their leader ascend steps on the left.]

WOMAN, [red clothes, loose yellow hair, tall.]

WOMAN, [loud.] With my breath I fan the yellow disc of the sun, my eye collects the jubilation of the men, their stammering lust prowls around me like a beast.

FEMALE ATTENDANTS [separate themselves from her, only now catch sight of the stranger.]

FIRST FEMALE ATTENDANT. His breath attaches itself to the virgin!

FIRST MAN [to the others.] Our master is like the moon that rises in the East.

SECOND GIRL, [quiet, her face averted.] When will she be enfolded joyfully?

[Listening, alert, the CHORUS walks around the whole stage, dispersed in groups; THE MAN and the WOMAN meet in front of the gate.]

(Pause.)

WOMAN [observes him spellbound, then to herself.] Who is the stranger that has looked on me?

GIRLS [press to the fore.]

FIRST GIRL [recognizes him, cries out.] His sister died of love.

SECOND GIRL. O the singing of Time, flowers never seen.

THE MAN, [astonished; his procession halts.] Am I real? What did the shadows say?

[Raising his face to her.]

Did you look at me, did I look at you?

WOMAN, [filled with fear and longing.] Who is the pallid man? Hold him back.

FIRST GIRL, [with a piercing scream, runs back.] Do you let him in? It is he who strangles my little sister praying in the temple.

FIRST MAN [to the girl.] We saw him stride through the fire, his feet unharmed.

SECOND MAN. He tortured animals to death, killed neighing mares by the pressure of his thighs.

THIRD MAN. Birds that ran before us he made blind, stifled red fishes in the sand.

THE MAN [angry, heated.] Who is she that like an animal proudly grazes amidst her kin?

FIRST MAN. She divines what none has understood.

SECOND MAN. She perceives what none has seen or heard.

THIRD MAN. They say shy birds approach her and let themselves be seized.

GIRLS [in time with the men.]

FIRST GIRL. Lady, let us flee. Extinguish the flares of the leader.

SECOND GIRL. Mistress, escape!

THIRD GIRL. He shall not be our guest or breathe our air. Let him not lodge with us, he frightens me.

MEN, [hesitant, walk on, WOMEN crowd together anxiously. The WOMAN goes up to THE MAN, prowling, cautious.]

FIRST GIRL. He has no luck.

FIRST MAN. She has no shame.

WOMAN. Why do you bind me, man, with your gaze? Ravening light, you confound my flame! Devouring life overpowers me. O take away my terrible hope--and may torment overpower you.

THE MAN, [enraged.] My men, now brand her with my sign, hot iron into her red flesh.

MEN [carry out his order. First the CHORIS, with their lights, struggle with her, then the OLD MAN with the iron; he rips open her dress and brands her.]

WOMAN, [crying out in terrible pain.] Beat back those men, the devouring corpses.

[She leaps at him with a knife and strikes a wound in his side. THE MAN falls.]

MEN. Free this man possessed, strike down the devil. Alas for us innocents, bury the conqueror. We do not know him.

THE MAN, [in convulsions, singing with a bleeding, visible wound.] Senseless craving from horror to horror, unappeasable rotation in the void. Birth pangs without birth, hurtling down of the sun, quaking of space. The end of those who praised me. Oh, your unmerciful word.

MEN. We do not know him; spare us. Come, you singing girls, let us celebrate our nuptials on his bed of affliction.

GIRLS. He frightens us; you we loved even before you came.

[Three masked men on the wall lower a coffin on ropes; the wounded man, hardly stirring now, is placed inside the tower. WOMEN retire with the MEN. The OLD MAN rises and locks the door, all is dark, a torch, quiet, blue light above in the cage.]

WOMAN, [moaning and revengeful.] He cannot live, nor die; how white he is!

[She creeps round the cage like a panther. She crawls up to the cage inquisitively, grips the bars lasciviously, inscribes a large white cross on the tower, cries out.]

Open the gate; I must be with him.

[Shakes the bars in despair.]

MEN and WOMEN, [enjoying themselves in the shadows, confused.] We have lost the key--we shall find it--have you got it?--haven't you seen it?--we are not guilty of your plight, we do not know you--

[They go back again. A cock crows, a pale light rises in the background.]

WOMAN [slides her arm through the bars and prods his wound, hissing maliciously, like an adder.] Pale one, do you recoil? Do you know fear? Are you only asleep? Are you awake? Can you hear me?

THE MAN, [inside, breathing heavily, raises his head with difficulty; later, moves one hand; then slowly rises, singing higher and higher, soaring.]

Wind that wanders, time repeating time, solitude, repose
and hunger confuse me.
Worlds that circle past, no air, it grows long as
evening.

WOMAN, [incipient fear.] So much light is flowing from the gap, so much strength from the pale as a corpse he's turned.

[Once more creeps up the steps, her body trembling, triumphant once more and crying out with a high voice.]

THE MAN [has slowly risen, leans against the grille, slowly grows.]

WOMAN [weakening, furious.] A wild beast I tame in this cage; is it with hunger your song barks?

THE MAN. Am I the real one, you the dead ensnared? Why are you turning pale?

[Crowing of cocks.]

WOMAN [trembling.] Do you insult me, corpse?

THE MAN, [powerfully.] Stars and moon! Woman! In dream or awake, I saw a singing creature brightly shine. Breathing, dark things become clear to me. Who nourishes me?

WOMAN [covers him entirely with her body; separated by the grille, to which she clings high up in the air like a monkey.]

THE MAN. Who suckles me with blood? I devour your melting flesh.

WOMAN. I will not let you live, you vampire, piecemeal you feed on me, weaken me, woe to you, I shall kill you--you fetter me--you I caught and caged--and you are holding me--let go of me. Your love imprisons me--grips me as with iron chains--throttles me--let go--help! I lost the key that kept you prisoner.

[Lets go the grille, writhes on the steps like a dying animal, her thighs and muscles convulsed.]

THE MAN [stands upright now, pulls open the gate, touches the woman--who rears up stiffly, dead white--with his fingers. She feels that her end is near, highest tension, released in a slowly diminishing scream; she collapses and, as she falls, tears away the torch from the hands of the rising leader. The torch goes out and covers everything in a shower of sparks. He stands on the highest step; men and women who attempt to flee from him run into his way, screaming.]

CHORUS. The devil! Tame him, save yourselves, save yourselves if you can--all is lost!

[He walks straight towards them. Kills them like mosquitoes and leaves red behind. From very far away, crowing of cocks.]

Summary

Sigmund Freud's publication of Interpretation of Dreams in 1900 was a revolution in psychology which unlocked a "Pandora's Box" for artists. The dream state, with all its distortions, unleashed repressions, and wish fulfillments, became a source of style and content in German Expressionism.

The Freudian concept of catharsis provided German Expressionists with ample inspiration for obtaining immediate emotional release in their works. Research of Freud into the psycho-sexual relationships between man and woman, parents and children, were other sources of artistic experimentation.

Two Freudian themes found in German Expressionist art, music, and literature were discussed in this chapter: (1) expression of inward feeling and (2) struggle between the sexes.

Ecstasy and frenzied outpourings, were the mode of expression when inward feelings reached a maximum level in the soul of the artist. Edvard Munch in his woodcuts obtained immediate catharsis by means of the deep slashing strokes of his gouge. The subject matter of his works was almost entirely emotional. His lithograph Attraction, and Two People (The Lonely Ones), and The Kiss, both woodcuts, demonstrate these points.

Richard Dehmel, in his poetry, celebrated sexual love in a manner considered extremely passionate in his day. In his poem Die Verklaerte Nacht, a man and a woman declare unreserved love for one another despite the fact that the woman is bound to the conventionalities of her marriage. This poem inspired Arnold Schoenberg, still in his post-Wagnerian style, to compose the string sextet Verklaerte Nacht. Passion is communicated by the musical themes of this work.

In Murderer, Hope of Women, a short, tense drama written in 1907, before the high tide of German Expressionism had risen, Oskar Kokoschka already embodied the techniques of German Expressionist drama. The characters are types, the scenes are disconnected and speeches are spasmodic. Kokoschka, a painter, as well as a dramatist, drew a shocking poster to announce Murderer, Hope of Women to which he gave the same title. The Amazon-like woman was depicted crushed beneath the heavy foot of the Warrior, symbolic of the battle unto death between the sexes. The heroine Lulu, in Alban Berg's opera of the same name, also engages with her lovers in psycho-sexual struggle for power.

Besides Freudian psychology, ideas of Wandlung inspired German Expressionists. Engendered by the horrors of

World War I, Wandlung, or regeneration, was a theme which took several forms. Of these, the moral-political type, and the visceral-irrational type were prominent. In both cases the artist or his characters sought transformation. The moral-political means of achieving Wandlung were employed when the artist sought to change the political structure for the good of man. The visceral-irrational means of attaining Wandlung were used when the artist was dissatisfied with his existential situation and desired change at any cost. Because of the nature of man and society, artists were at times disillusioned when efforts to achieve Wandlung failed.

Two concepts inherent in Wandlung of German Expressionism found in art, music, and literature, were discussed in this chapter: (1) search for transformation, and (2) disillusionment.

Search for transformation sometimes was of a mystical and religious nature. This was especially true in the case of the German Expressionist painter Emil Nolde. His Last Supper is an example, for Nolde depicted Christ with a searching expression indicative of his longing to redeem mankind. Christ himself would be saved and transformed in his role of Redeemer.

Arnold Schoenberg, in his atonal monodrama Erwartung musically characterized the heroine in search of her lost beloved. Seeking transformation through union with him, she ultimately finds him dead. Unable to consummate a union, her transformation remained incomplete. The monodrama ends with a note of irresolution in both text and music.

Search for transformation is also found in Georg Kaiser's From Morn to Midnight. The visceral-irrational sort of Wandlung is sought by the hero who frantically tries to escape the boredom of his life in one wild escapade after another. His Wandlung is finally achieved, however, through religious experience.

Another Wandlung aspect discussed in this chapter was disillusionment. Die Brücke artists were nearly all imbued with ideas of regeneration which were moral-political in nature. Ernst Ludwig Kirchner, founder of Die Brücke suffered tremendously during the war. His Self-Portrait as a Soldier was a commentary on the weary disillusionment he mentally endured. Kirchner saw no hope for himself or mankind and finally ended his own life.

Like Kirchner, Alban Berg, the composer, also suffered in the war. In his atonal opera Wozzeck, Berg musically depicted a soldier by that name, tortured with disillusion and despair. At the mercy of others who mistreat, belittle, and insult him, Wozzeck murders his mistress and kills himself. The opera ends with his illegitimate son hopping about on his hobby horse as though hopping into the clutches of a cruel world. Berg characterized Wozzeck's disillusionment with musical means such as harsh dissonances, Sprechstimme, and unusual orchestration.

Ernst Toller, a moral-political activist in search of a Wandlung, espoused the causes of militant socialism and pacificism. In his play, Masse Mensch, a portrayal of conflict between the individual and the masses, Toller confronted society with the miserable materialism of the masses and the concomitant frustration of the humanistic individual. The heroine of the play fails in her attempt to convince the masses of the evils of war and is led away to execution. Disillusioned with the realities of life, one might say that Toller, like his heroine, was killed by loss of faith in humanity. In reality, he committed suicide.

The Freudian concepts of (1) expression of inward feeling, and (2) struggle between the sexes, as well as the Wandlung concepts of (1) search for transformation and (2) disillusionment were discussed in this chapter as belonging to the figurative variety of German Expressionism. In the examples cited above, objects in art, music, and language were distorted, but representation of form was not totally rejected.

CHAPTER IV

SELECTED CONCEPTS OF THE ABSTRACT STYLE IN GERMAN EXPRESSIONIST ART, MUSIC, AND LITERATURE SURVEYED AND CORRELATED

Origin of the Term "Abstract Expressionism"

In current usage, the term "Abstract Expressionism" has been applied to the style of several United States artists since 1945, Jackson Pollock and Willem de Kooning among these. Their work is more specifically described as "Action Painting." This latter term was used by the American critic Harold Rosenberg in the attempt to clarify the fact that, unlike other Abstract Expressionists, Pollock and de Kooning employ physical involvement in the execution of their art (46:143).

According to Peter Selz in German Expressionist Painting, the term "Abstract Expressionism" was first used

> . . . in Walden's Der Sturm in 1919 in an article by Oswald Herzog--himself an abstract painter--entitled "Der abstrakte Expressionismus" (Der Sturm, X [1919], 29). Herzog considers this form as "fulfilled expressionism" and equates it with life itself. He states that abstract expressionism, of which he considers himself an exponent, creates objects which are not taken from nature, but are related to nature through their rhythm. (65:342)

Selz further points out that in 1920, Wassily Kandinsky was first described as an Abstract Expressionist by Paul F.

Schmidt in his preface to Hugo Zehder's monograph Wassily Kandinsky. The term was not again specifically used until 1929 in a lecture given by Alfred H. Barr at Wellesley College entitled "Kandinsky and Abstract Expressionism in Germany." Barr continued to refer to Kandinsky's style as "Abstract Expressionism" in catalogues published by the Museum of Modern Art in New York. Selz concludes that ". . . it is probably from this source that the term gained its wide currency." (65:342)

Meaning of the Term "Abstract Expressionism"

The adjective "figurative," when used to describe German Expressionism, should be applied specifically to the artists of Die Brücke or those artists espousing similar techniques. These artists did not totally reject representation of form, but rather emphasized the distortion of objects. Umbro Apollonio unreservedly describes Der Blaue Reiter artists as "Abstract Expressionists" who ". . . took the step beyond representation, stripping their work of reference to objective reality . . . and focused on a search for spiritual meaning." (88:311)

The term "Abstract Expressionism" is not found in music histories. This point has no extenuating effect on the merit of this discussion for the intent here is to correlate works in art, music, and literature which are stylistically abstract. For the purposes of this study, the term "atonal-expressionism" as used by Machlis to describe Schoenberg's second period of composition, or the term "dodecaphonic," which describes Schoenberg's twelve-tone method, are considered musical expressions which parallel the term "Abstract Expressionism" as used in art, and literature.

On the other hand, the term "Abstractionist Expressionism" is explicitly used by Walter Sokel, literary historian (67:245). He explains the meaning as follows:

> The Expressionist attitude toward the intellect is not entirely negative; it is ambiguous. Though the Expressionist hates and rebels against his intellect . . . he also considers the intellect as his strength, the only source of his creativeness. Thought, though an ailment, is also a refuge for the ailing; it is the activity that transmutes deficiency into creativeness, weakness into strength . . . . But beyond playing an ambiguous role in the poet's personal life, the intellect has also an ambiguous role in social and cultural terms. On the one hand, intellect shatters the illusions of the average man and reveals a universe without purpose and ruled by absurdity; on the other hand, mind transcends the nihilism implied in its own discoveries and constructs a new universe of eternal ideas, pure forms, abstract and unchanging beauty. "The artifice of eternity," as W.B. Yeats called this "unnatural" world that the human mind erects as a consoling refuge above the quicksands of natural existence, beckons the Expressionist as enticingly as does the retrogressive ideal of unconscious animal or vegetative vitality. This "abstractionism," as we might call this worship of the abstract intellect, is not unrelated to "vitalist" contempt of the mind; both tendencies exist in the same authors and even at the same time. Abstractionism and vitalism form two aspects of the hypercerebral personality. (67:103-104)

Sokel also makes reference to the use of the term "abstractionism" in Der Sturm, only here with specific reference to literature.

> As long as Expressionism ruled as a fashion, this wave of ethical and utopian-political sentiment partly concealed the abstractionist ingredient of the movement. The social and moral claims of mind overshadowed the much more fundamental and permanent aesthetic application of intellect to the creation of works of art. Only the periodical Der Sturm and the circle associated with its editor Herwarth Walden consciously promoted a pure abstractionism, free of ethical and political or religious elements. The formal experiments of the Sturm poets transferred the extreme concentration of Wedekind's, Sternheim's, and Kaiser's dialogue style to poetry and developed the possibilities of linguistic condensation and abstraction to startling--and at times highly effective--extremes. By stripping language of its syntactical structure and reducing it to its essential elements--verb and noun--the Sturm Expressionists expressed the "essence" of their age. They created a spare, telling, and breathless medium shed of the values of Gemüt, warmth, and atmosphere, liberated from all circumlocution, description, and diffuseness, and shorn of any element, such as conjunctions or inflected word endings, that fails to serve directly the purpose of expression. (67:111)

History of Der Blaue Reiter

Wassily Kandinsky (1866-1944), considered by many authorities to be the first true Abstract Expressionist, cofounded with Franz Marc the group known as Der Blaue Reiter. Since Der Blaue Reiter represents the beginnings of the abstract style in German Expressionism, some background information is in order.

Although born in Moscow, Kandinsky spent much of his artistic life in Germany. In 1900, he began his studies at the Munich Academy under Franz Stuck having recognized his need for help from the famed draughtsman. The following year Kandinsky founded an artists club in Munich called Phalanx. The aim of Phalanx was to assist young artists who met the usual obstacles in getting their works exhibited. During this period, Kandinsky still leaned heavily on Jugendstil, the "Youth Style" representative of the German artistic trend of the 1890's which existed along with Naturalism and Impressionism. In painting, Jugendstil was expressed by a cursive, organic, linear quality and made important contributions ". . . both as an antinaturalistic factor and as a potential influence on the early Brücke." (49:27) By 1904, Phalanx had held ten exhibitions. It was during this period that Kandinsky painted Der Blaue Reiter (1903) which later served him and his associate, Franz Marc, as an inspiration for the name of their new group. A description of this painting is of interest.

> The palette is quite impressionist, but the choice of colors--the blue rider on a white stallion against a large green expanse--is certainly symbolist, as is the subject matter itself. The stylization of trees and white clouds and the conscious repetition of shape--such as the movement of the cloud, repeating the movement of the rider--show the impact of the symbolists. The brush stroke,

> however, is not carefully calculated; on the contrary, it is exceedingly free and spontaneous. (65:181)

In 1905, Kandinsky exhibited at the Salon d'Automne and Indépendants at Paris, where he had contact with the Fauves. In the winter of 1906-07, Die Brücke artists of Dresden invited Kandinsky to participate in their second exhibition. After spending some time at Murnau in 1908, Kandinsky's work began to show

> . . . a clear, almost conscious progression toward abstraction, with color acting as the expressive and evocative element. He even began giving his paintings "abstract" titles. . . . The first of these interestingly enough borrows from the realm of music: The White Sound (1908). The relationship of vision and sound--color and music--was to occupy him for the rest of his life. (65:183)

In 1909, Kandinsky, along with other artists dissatisfied with the policies of the Munich Secession, formed the New Artists' Association of Munich. These artists included Jawlensky, Kubin, and Münter among others. They were denounced by Munich critics as Slavs and Latins hostile to German art. The abuse heaped on them was even greater when the French Fauves and Cubists were permitted to exhibit with them.

From 1909 to 1910, Kandinsky painted several works having as subject a man on horseback, each becoming progressively more suggestive and abstract.

> Composition No. 2 . . . was painted early in 1910. The horseman rides again with great speed through the landscape, but there seems to be less

> feeling of threat and anxiety than in Improvisation 3 [1908]. Objective content is further reduced. The painting is gay, because of a brilliant array of bright colors that whirl together in a chaotic rhythm. The rider himself has become less important. The total rhythm is essential; this is created by the colors, by the ambiguous shapes that are still connected with the world of appearances. There are humanlike forms in all sorts of attitudes--lying down, standing in ranks, communing with one another, a playing child--but everything is ambivalent, full of a variety of possibilities. Shadows and substance become interchangeable. The relationship of colors and forms is one of enormous activity--there is hardly a place where the eye can rest.
>
> Kandinsky's paintings, discarding natural objects, were soon to consist of violently whirling color movements. He was to do without "natural forms," which "make boundaries which often are impediments to this expression." But the time for this final step had not yet arrived. (65:195)

The second exhibition of the New Artists' Association of Munich held during the fall of 1910, received extremely derogatory reviews. A few supporters came to the defense of the group, most notably Franz Marc who would soon cofound Der Blaue Reiter with Kandinsky. The Association was also fractured from within. Dissention existed between those who favored more conservative policies and those who, like Kandinsky, believed in total freedom of expression.

During 1911, Kandinsky and Marc had already been editing an almanac which would illustrate their commitment to non-conventional art, whether of the past or the present. When Kandinsky, Marc, Münter, and Kubin left the New Artists' Association in December of 1911, Marc wrote:

> The dice have been cast. Kandinsky and I . . . have left the Association. . . . Now we have to fight further! The editorship of Der Blaue Reiter will now be the starting point for new exhibitions. I think it is well this way. We will seek to be the center of the new movement. (65:198)

Franz Marc was chiefly responsible for the opening of the first exhibition of Der Blaue Reiter on December 18, 1911 at the Thannhauser Gallery where the New Artists' Association was also showing. It was called the "First Exhibition of the Editorial Board of the Blue Rider." Kandinsky's paintings, Der Blaue Reiter (1903), Improvisation 3 (1909), Composition No. 2 (1910), all having as subject riders of horses, some more and some less abstract in treatment, became the inspiration for the name of the new group.

> The name Blue Rider presumably derived from the title of one of Kandinsky's pictures . . . , the idea of an Editorial Board from the yearbook on which Kandinsky and Marc had been working that year. Klaus Lankheit, Zur Geschichte des Blauen Reiters, 'Cicerone' 1949, Heft 3, quotes Kandinsky in a 1930 statement: ". . . we both loved blue, Marc--horses,--riders. Thus the name arose by itself. . . ." (49:317)

The first exhibition of Der Blaue Reiter lasted until January of 1912. Strictly speaking, Der Blaue Reiter was neither a school nor a movement. Unlike Die Brücke painters who lived together, worked together, and exhibited a similar style, especially in the woodcut media, Der Blaue Reiter painters espoused variety of expression. The title page of their first exhibition catalogue carried the following statement:

> We do not seek to propagandize a single precise and special form in this small exhibition, but we aim to show in the variety of represented forms how the artist's inner desire results in manifold forms. (65:206)

Included in this first Blaue Reiter exhibition were three of Kandinsky's early non-objective paintings, Composition No. 5, Improvisation No. 22, and Impression: Moscow, all 1911. Franz Marc contributed four paintings including his famous Yellow Cow in 1911. Arnold Schoenberg also showed three paintings, one Self-Portrait and two entitled Visions, painted between 1907 and 1910 (42:50).

Other painters represented were Macke, Bloch, Capendonk, Delaunay, Münter, Henri Rousseau, the two Burlinks, and Niestlé.

While the first exhibition moved from the Thannhauser Gallery to Berlin, the second Blaue Reiter exhibition opened at the Hans Goltz Gallery in Munich starting February 12, 1912. Kandinsky, Marc, Macke, and Münter provided new works. In addition, Nolde, Klee, Kirchner, Pechstein were represented. Also invited to exhibit were Cubists of France, Braque and Picasso, and Rayonists and Suprematists of Russia, Larionaff and Malevich. Der Moderne Bund of Switzerland also showed.

> The names of these various artists are of great significance to us today, and indeed they were representative of the most important movements of the period. The very fact that they

> belonged to such diverse movements, however, demonstrated a certain eclecticism rather than any collective intention. It was not so much a question of defining a program as of bringing together experimental work of a certain quality. The _Blaue Reiter_ can in no way be considered as a movement; it was rather a climate of thought, a search for a common spiritual denominator. (42:51)

The first two _Blaue Reiter_ exhibitions and the following ones were widely publicized by the avant-garde Berlin newspaper _Der Sturm_ published by Herworth Walden. It should be recalled that _Der Sturm_ did not coin either the term "Expressionist" or "Expressionism," but it did popularize the terms. It was through Walden's efforts, who decided to arrange a _Der Sturm_ exhibition in March of 1912 to celebrate the one-hundredth issue of his paper, that Abstract Expressionism in the works of _Der Blaue Reiter_ was promulgated. This was because Walden included a large section of the first _Blaue Reiter_ exhibition in the first _Der Sturm_ show and widely advertised it (65:257).

Der Blaue Reiter Almanac

Kandinsky and Marc had begun to collect and edit materials for an almanac during 1911. Pertinent to this study is the fact that Kandinsky had a firm belief in the ". . . synthetic relationship of art . . ." and he wished to have musicians participate as authors as well as painters. Moreover, he wanted to close the artificial gaps between art and ethnology (65:219).

R. Piper published Der Blaue Reiter Almanac at Munich in May, 1912. It contained articles not only on contemporary art and illustrations of the same, but also articles and examples of contemporary music and drama.

> Programmatic essays were interwoven with the illustrations. In the three introductory articles Franz Marc discussed the problems and tasks facing the modern artist and spoke of the essential qualities of the new art. The most significant article in the book was an essay by Kandinsky on the problem of form, "Über die Formfrage."
>
> Kandinsky also included his essay on stage composition, "Über Bühnenkomposition." Here he took issue with the "external effects" of the traditional stage in drama, opera, and ballet, and proposed a new stage directed toward the evocation of man's innermost soul vibrations through new combinations of music, dance, and color. His own composition, "Der Gelbe Klang," making use of synethesia and directed toward the "total stage" of the future, was also included in the volume. . . .
>
> . . . .
>
> Interspersed throughout the volume were four articles on modern music. Arnold Schönberg, also represented by two drawings, contributed an article on the relationship of composition and text in music, "Das Verhältnis zum Text," in which he said that music was abstract and must be entirely free of textual matter or literary allusions. Thomas von Hartmann made the same claim for music that Kandinsky did for painting by stating in "Über die Anarchie in der Musik" that "all is permitted" and that the composer must not be hampered by questions of form. N. Kulbin's essay "Die freie Musik" took a similar stand. In the same framework Sbanjer analyzed Scriabin's "Prometheus." An appendix contained three lieder by Arnold Schönberg, Alban Berg, and Anton von Webern. (65:220-221)

Kandinsky's Der Gelbe Klang is used in this study as the literary example of symbolic use of color. Thomas von

Hartmann, mentioned above composed the music for Der Gelbe Klang. Schoenberg's article "Das Verhältnis zum Text," which first appeared in Der Blaue Reiter Almanac of 1912, was later incorporated by him as the first essay in his book of 1950, Style and Idea. The English translation is Schoenberg's own.

The Almanac had immediate and far reaching influence. The first edition was soon depleted and Piper published a second edition in 1914. Thus, youthful painters and composers were successful in disseminating their Expressionist ideas, whether figurative or, as in most cases, abstract, through Der Blaue Reiter Almanac.

Concepts of German Abstract Expressionism in Art, Music, and Literature Discussed and Correlated

The following concepts of German Abstract Expressionism in art, music, and literature are discussed and correlated: (1) symbolic use of color, and (2) supra-objectivism. These concepts were discovered in literature concerning the abstract style in the visual arts. Examples follow the discussion of each concept.

Symbolic use of color. Wassily Kandinsky's connection with Abstract Expressionism has already been established. His works exhibit both the concepts of non-objectivism and symbolic use of color, perhaps to a degree unattainable by any other artist of his time. Preference is given here to the discussion of symbolic use of color as a concept found in Kandinsky's aesthetics and writings, as well as in his paintings. The profundity with which he treated this subject is unequalled by any other painter.

Kandinsky's most important piece of expository writing was Concerning the Spiritual in Art, written in 1910 but not published until 1912. In this treatise, as well as in his Autobiography published in Moscow in 1918, Kandinsky expounds his theories of color. Kandinsky's childhood impressions about color are of interest.

> The first colors which ever impressed me were--a light juicy-green, white, black, carmine-red and yellow ochre. These impressions first began in the third year of my life, and I would see them on many different objects that stood or passed before my eyes, but never with the vividness of the colors themselves.
>
> Sometimes someone would cut and strip slender spirals of bark off a thin branch--first the outer layer, then the second, deeper one. These strips would become to me as little horses of three colors: a strip of brown (which I disliked and would have gladly exchanged for another color), a strip of tender green--my favourite, and which, even faded, retained much of its enchantment--and, finally, a white one, which was the naked, ivory-like core of the twig itself. When fresh, this last was strongly fragrant, so that you wanted to lick it, only to find it very, very bitter. (55:49)

It has been noted that one of Kandinsky's earliest non-objective paintings was Impression: Moscow (1911), exhibited at the first Blaue Reiter showing. Symbolic use of color in the 1911 work was already understood by Kandinsky in 1902 when he painted Ancient Town. Kandinsky also indicated parallels between music and color.

> What I was really trying to seize in this picture was the well-remembered hour that is, and always will be, the most splendid and sublime of the whole Moscow day. It comes when the sun is already low and has reached, through the striving and expectancy of a whole day, the apex of its power. This moment is but short-lived--a few minutes later the sunshine becomes reddish in tone, as if flushed after so great an exertion. Redder and ever redder it grows, at first with a cold lustre, then warmer-toned and darkening. It fuses all Moscow into one solid piece, resounding to a single mighty note that shakes your very soul with its power.
>
> But the beauty of that hour lies not in the all-embracing burst of scarlet alone. This is but the final chord of a symphony which carries to its utmost pitch the essence of each tone and to which all Moscow responds like the 'fortissimo' of a gigantic orchestra. Houses--rose, lilac, white, azure, blue, flame-red, pistachio-hued; churches--each alive like a separate bright song; the green madness of the grass, the murmurous humming of trees; and, in winter, the thousand-voiced song of the snow; the brisk allegretto of bare branches; the hard-red, unshakable and silent ring of the Kremlin Walls; and over all, soaring like a triumphant and unearthly hallelujah, the slender-white, gracefully-devout and serious bell-tower of Ivan the Great. And crowning the long white neck, stretched heaven-wards as if in eternal yearning, the resplendent golden head--the very sun of Moscow--amidst the crowding stars, multi-hued, gold and silver. To paint this scene appeared to me in my youth as the highest and most unachievable happiness for an artist. (55:51)

Thus, Kandinsky was already beginning to characterize colors. At this particular point in his development, this characterization, or symbolization was in musical terms. Further on in the Autobiography, Kandinsky admits that he knew a great deal of frustration during his student days as he tried to reproduce on canvas what he called the "Choir of Colors" as he found it in nature. "I tried desperately to capture its inner note, the very essence of it--but all in vain." (55:52)

It was during a performance of Richard Wagner's Lohengrin during 1895 that Kandinsky felt the deep parallelism between the artists' palette and the musicians' orchestra most keenly.

> It was in "Lohengrin" that I felt the supreme incarnation and interpretation of this vision through music. The violins, deep basses and, most of all, the wind instruments, created for me the full image and power of the evening hour.
>
> I could see all my colors, as they came to life before my eyes. Madly, in raging profusion, they drew themselves in my mind. I did not dare admit to myself that Wagner has musically drawn "my hour." But it became totally clear to me that art in general possessed a far greater power than I ever had imagined. I also realized that painting possesses the same power in music. (55:54)

While expressing himself concerning colors Kandinsky also unfolded his gradual approach to non-objectivity. It was not until about 1914 that Kandinsky felt himself totally released from the object, although his attempts at non-objectivity began in 1910. Kandinsky does not pinpoint the date of the following revelation:

> Using the tendency of a painted object to lose much of its form and identity to the general composition of a picture, I gradually acquired the gift of no longer noticing the given subject, or, at least, of overlooking it. Much later, in Munich, I was once deeply enchanted by an unexpected

> sight that met my eye on returning to the studio. Twilight was drawing in. I was returning, immersed in thought, from my sketching, when, on opening the studio door, I was suddenly confronted by a picture of indescribable and incandescent loveliness. Bewildered I stopped; staring at it. The painting lacked all subject, depicted no identifiable object and was entirely composed of bright color-patches. Finally, I approached closer and, only then, recognized it for what it really was--my own painting, standing on its side on the easel.
>
> My attempts, the next day, to evoke the same effects by daylight, were not wholly successful. Even with the painting again on its side, I could still, easily discern the various objects depicted in it. The still, lack-lustre gloss of twilight was also missing. But one thing became very clear to me--that objectiveness, the depiction of objects, need no place in my paintings, and was indeed harmful to them.
>
> The intense gravity and responsibility of such a decision raised many important questions. Most important of all--if all objectivity be discarded what was to take its place? . . .
>
> Many a time since then, I have tried to close my eyes to these all-important questions, for it has seemed to me that they were pushing me along a dangerous path. And it has only been after many years of intense work, and through an ever clearer succession of new, often unconscious or semi-conscious, but always more realized emotions, that I have finally arrived, through a heightened faculty for inner expression, to the pure and non-objective artistic forms that now govern my work, and to which I hope to give an ever more perfect shape. (55:60-61)

It must be remembered that the Autobiography was published in 1918. Actually Kandinsky would reach the zenith of non-objectivity during his stay at the Bauhaus from 1922 to 1933.

It is in Concerning the Spiritual in Art (1910) that Kandinsky expounded his color theory in the greatest detail. In part two of this treatise, Kandinsky noted that colors are powerful tools in the hands of the artist. Color has both a psychological and physical effect on the viewer and "Kandinsky spoke of it as the key touched by the artist to obtain the appropriate vibration from the soul." (42:54)

Kandinsky was keenly aware that one's inward sensitivity is dependent upon the magnitude of one's circle of experience. Moreover, quality of experience is important, for only when experiences are highly developed do they acquire inner meaning.

> It is the same with color, which makes a momentary and superficial impression on a soul whose sensibility is slightly developed. But even this simplest effect varies in quality. The eye is strongly attracted by light, clear colors, and still more strongly by colors that are warm as well as clear; vermilion stimulates like flame, which has always fascinated human beings. Keen lemon-yellow hurts the eye as does a prolonged and shrill bugle note the ear, and one turns away for relief to blue or green.
>
> But to a more sensitive soul the effect of colors is deeper and intensely moving. And so we come to the second result of looking at colors: their psychological effect. They produce a correspondent spiritual vibration, and it is only as a step towards this spiritual vibration that the physical impression is of importance.
>
> . . . For example, red may cause a sensation analogous to that caused by flame, because red is the color of flame. A warm red will prove exciting, another shade of red will cause pain or disgust through association with running blood. In these cases color awakens a corresponding physical sensation, which undoubtedly works poignantly upon the soul.
>
> . . . .
>
> . . . Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings

> The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.
>
> It is evident therefore that color harmony must rest ultimately on purposive playing upon the human soul; this is one of the guiding principles of internal necessity. (38:44-45)

Thus, according to Kandinsky, it is through symbolic use of colors, harmoniously combined, that the artist achieves psychological contact with the viewer. After an involved exposition of the relationship of color to form in Concerning the Spiritual in Art, Kandinsky treated specific colors and their symbolic effect on the human psyche.

> If steadily gazed at in any geometrical form, yellow has a disturbing influence; it pricks, upsets people, and reveals its true character, which is brash and importunate. The intensification of yellow increases the painful shrillness of its note, like that of a shrill bugle.
>
> Yellow is the typical earthly color. It never acquires much depth. When cooled by blue, it assumes, as I have said before, a sickly tone. If we were to compare it with human states of mind, it might be said to represent not the depressive, but the manic aspect of madness. The madman attacks people and disperses his force in all directions, aimlessly, until it is completely gone. To use another metaphor, we are reminded of the last prodigal expansion of summer in the glaring autumn foliage, whose calming blue component rises to the sky.
>
> . . . .
>
> Blue is the typical heavenly color; the ultimate feeling it creates is one of rest. When it sinks almost to black, it echoes a grief that is hardly human. It becomes an infinite engrossment in solemn moods. As it grows lighter it becomes more indifferent and affects us in a remote and neutral fashion, like a high, cerulean sky. The lighter it grows, the more it loses resonance, until it reaches complete quiescence, in other words, white. In music a light blue is like a flute, a darker blue a

> 'cello; a still darker the marvelous double bass; and the darkest of all--an organ.
>
> Yellow easily becomes acute and is incapable of great depth. Conversely, blue resists pointing up and heightening. A well-balanced mixture of blue and yellow produces green; the horizontal movements cancel each other, and so do movements from and towards the center. Calm ensues. This is a fact recognized not only by oculists, but by the world. Absolute green is the most restful color, lacking any undertone of joy, grief or passion. . . .
>
> Any preponderance in the absolute green or yellow or blue introduces a corresponding activity and changes the inner appeal. The green keeps its characteristic equanimity and restfulness, the former increasing with the inclination to depth. In music, absolute green is represented by the placid, middle notes of a violin.
>
> . . . White, although often considered as no color (a theory due largely to the impressionists, who saw no white in nature), is a symbol of a world from which all colors as material attributes have disappeared. This world is too far above us for its structure to touch our souls. There comes a great, absolute silence, like the pauses in music that temporarily break the melody. It is not a dead silence, but one pregnant with possibilities. White has the appeal of the nothingness that is before birth, of the world in the ice age.
>
> . . . .
>
> On the other hand, the ground-note of black is a silence with no possibilities. In music it is represented by one of those profound and final pauses, after which any continuation of the melody seems the dawn of another world: the circle is closed. Black is something burnt out, like the ashes of a funeral pyre, something motionless like a corpse. The silence of black is the silence of death. (38:58-60)

Further insight into Kandinsky's theory about black is revealed in an anecdote from his Autobiography. It seems that as a child, under the guidance of his aunt, Kandinsky was busy painting a horse. Everything was complete except for the coloring of the hoofs when his aunt was called away. She advised the boy to wait until she returned before completing the painting. Kandinsky recalls:

> . . . Obediently at first, I stood gazing at my uncompleted horse and trying to keep my hands away from the paint-box. And yet it seemed so easy. Temptation grew and grew . . . And won. Snatching up a brush, I loaded it generously with black paint. The next instant, my horse's feet sported horrible dark blobs that filled me with loathing. Later, I came to understand the impressionists' fear of black, and, even in much later years, I always had to struggle with myself before I ventured to use a pure black on canvas. All my life, pure black and white paints have aroused in me strong and totally opposite emotions. (55:55-56)

Some reference has already been made to Kandinsky's symbolism found in red. In the lengthy, but important quotation given below, he speaks of red in its purity and in its mixtures. Again Kandinsky saw parallels between the painter's colors and orchestral colors.

> The varied powers of red are very strking. By a skillful use of it in its different shades, its fundamental tone may be made warm or cool.
>
> Light warm red has a certain similarity to medium yellow, alike in texture and appeal, and gives a feeling of strength, vigor, determination, triumph. In music, it is a sound of trumpets, strong, harsh and ringing.
>
> Vermilion is a red with a feeling of sharpness, like flowing steel which can be cooled by water. Vermilion is quenched by blue, for it can bear no mixture with a cold color . . . .
>
> . . . The glow of red is within itself. For this reason it is a color more beloved than yellow, being frequently used in primitive and traditional decoration and also in peasant costumes, because in the open air the harmony of red and green is very charming. . . .

> There remains brown, unemotional, disclined to movement. An intermixture of red is outwardly barely audible, but there does ring out a powerful inner harmony. Skilful blending can produce an inner appeal of extraordinary, indescribable beauty. The vermilion now rings like a great trumpet or thunders like a drum.
>
> [There] lies the great difference between a deepened red and a deepened blue, because in red there is always a trace of the material. Corresponding in music are the passionate, middle tones of a 'cello. A cool, light red contains a very distinct bodily or material element, but it is always pure, like the fresh beauty of a young girl's face. The singing notes of a violin exactly express this in music (The pure, joyous, consecutive sounds of sleigh-bells are called in Russian "raspberry jingling." The color of raspberry juice is close to the above-mentioned light, cool red.).
>
> Warm red, intensified by a kindred yellow, is orange. This blend brings red almost to the point of spreading out towards the spectator. But the element of red is always sufficiently strong to keep the color from flippancy. Orange is like a man convinced of his own powers. Its note is that of a church-bell (the Angelus bell), a strong contralto voice, or the largo of an old violin.
>
> Just as orange is red brought nearer to humanity by yellow, so violet is red withdrawn from humanity by blue. But the red in violet must be cool, for spiritual need does not allow of a mixture of warm red with cold blue.
>
> Violet is therefore both in the physical and spiritual sense a cooled red. It has a morbid, extinct quality, like slag. It is worn by old women, and in China it is the garb of mourning. In music it is an English horn, or the deep notes of woodwinds (e.g., a bassoon). (Among artists, the question, "How do you do?" is sometimes jokingly answered, "Deep violet," meaning "not very well.") (38:61-63)

While the quotations given above seem long, they are short when compared with Kandinsky's entire synthetic theory of color symbolism. Kandinsky himself in no way claimed to base his feelings about color upon exact scientific data. He concluded his discussion of the specific colors and their symbolic effects upon the human psyche by admitting that all he had said is ". . . very provisional and general . . ." like the very feelings colors evoke (38:63).

There are many examples of non-objective works in which Kandinsky used the name of a color in the title. Among these are With the Black Arch (1912), Black Spot I (1912), Black Lines (1913), the famous Improvisation with Green Center (1913), Painting with Red Spot (1914), In Grey (1919), White Line (1920), Red Spot II (1921), Blue Segment (1921), Blue Circle (1922), In the Black Square and In the Black Circle (both 1923), Deep Brown (1924), Accent in Pink (1926), Pronounced Rose (1927), and Development in Brown (1933). The last painting mentioned was the last painted in Germany. This was the year of the notorious Nazi art purge when so many works of the German Expressionists were labeled "degenerate."

One notices a progressive degree of abstraction in the above mentioned works. As Kandinsky approached the zenith of non-objectivity, his symbolic use of colors, unattached to any object, became more acute.

Two examples of Kandinsky's use of red are presented at the end of this discussion: Painting with Red Spot (1914) and Red Spot II (1921). The 1914 work is certainly non-objective, for as Kandinsky himself noted in his Autobiography regarding one of his own works placed on its side on the easel, Painting with Red Spot also lacks all subject, has no identifiable object and is composed of bright color patches (55:60). As for the red spot, it is a light warm red and ". . . gives a feeling of strength, vigor, determination, triumph. In music it is a sound of trumpets, strong, harsh and ringing." (38:61) In Red Spot II (1921), symbolic use of red is the same, but form is further dissolved, and the color less dependent on it. The trumpet sound in this light warm red is like a clarion call.

Arnold Schoenberg (1874-1951) has already been noted for his participation in the first exhibition of Der Blaue Reiter in 1911. He also contributed an essay "The Relationship to the Text" and a song to Der Blaue Reiter Almanac of 1912. Schoenberg's Self-Portrait and two paintings entitled Vision were exhibited by Der Blaue Reiter. He had begun painting in 1907 and had accomplished so much by 1910 that he had an exhibition of his own work in the Galerie Hugo Heller in Vienna in the fall that year. Kandinsky professed admiration for Schoenberg's pictures, so much so that he published an article on them called "Die Bilder" for one of the first books on Schoenberg (65:209).

Kandinsky and Schoenberg developed a true and lasting friendship. Excerpts from the following letters to Schoenberg bear witness to this fact:

Letter from Wassili Kandinsky to Schoenberg, I6.II.I9II.

Dear Mr. Schönberg,

Your letter made me very happy. Fine--so many concerts! When will the one in Munich be? I'm looking forward to it tremendously. A whole evening in Paris--quite splendid! I could get something into the newspapers there through LeFanesmil [?]. Would you like that? I'm happy, too, that you have such a pleasant place to live. Perhaps we shall come to Berlin in January. Now, 'Der Blaue Reiter'! That won't appear till the middle of January--perhaps even at the end of the month. And therefore you have a good month to finish your article. First number without Schönberg! No, I won't have that.

....

In your pictures (which I received from the shipper only yesterday; we returned to Munich only two days ago) I see a great deal. Two sources: (1) 'My' realism, i.e., how things are and, at the same time, the inner resonance which they create. This is what I foretold in my books, as 'fantasy in the hardest material'. This is antipodal to my art and . . . in the end, grows from the same root. A chair lives, a line lives--in the long run, it all amounts to the same thing. I am very fond of this sort of 'fantasy'--especially after your pictures! The 'Self-Portrait', the 'Garden' (not the one I wanted, but also a very good one). (2) The second source--materialized, romantic, mystical sound (also the sort of thing that I do) I do not like so well when the principle is applied in this way. And yet . . . these things are good, too, and interest me very much. Kokoschka, too, saw this second source three years ago--he had the 'plus' element of 'strangeness'. Thus I am 'interpreted'; while I like to see it, it doesn't excite me inwardly. This is too binding and precise for me. If something of the sort stirred in me, I should simply write (never paint!): 'he had a white face and black lips.' That is sufficient for me--i.e., that really means more to me! I feel ever more strongly that there must be some empty space in every work, so that one is not too tied down! Perhaps this is no 'eternal' law, but only a law for 'tomorrow'. I am modest and shall content myself with 'tomorrow'.

Your Kandinsky (60:185)

In January of 1912, Kandinsky wrote to Schoenberg again asking for an early reply with some interpretation of Schoenberg's two paintings entitled Vision. This elucidation Kandinsky wanted for an article for Der Blaue Reiter Almanac.

> Long ago, I asked you about the prices for your pictures, and whether we might keep some of them for our D.B.R. ['Der Blaue Reiter'] exhibition. Long ago, too, I sent everything to Budapest (at the wish of Paris v. Gütersloh, who arranged an exhibition there) with the following exceptions: (1) We have hung 'Selbstportrait', 'Landschaft', and 2 'Visionen'; (2) You did not want to have the portrait 'Dame in Rosa' sent there (it is still at my house). From group (I), I removed the 'Landschaft', at your wish (it is at Thannhauser's); the other three travelled with our exhibition to Cologne and are quite determined to voyage further, too. These pictures made quite a good impression in our show. And whoever told you that I do not like your pictures? It's only that the origin of the 'Visions' is not clear to me and I should be happy to hear something about it soon. It is very important for my article in the 'B.R.'!! (60:186)

Undoubtedly, Kandinsky and the exhibitions of Der Blaue Reiter brought much attention to those particular paintings by Schoenberg. The literature concerning German Expressionist painting also focuses on these. Schoenberg's output in art, however, was far more extensive. Joseph Rufer, in cataloguing Schoenberg's oil paintings, water-colors, and drawings, lists seventy-six such works.

Among the works listed are Blue Gaze, Red Gaze (1910), another Red Gaze (1910), Blue Self-Portrait (1910), Green Self-Portrait (1910), and Yellow Self-Portrait. It is known that Schoenberg was deeply influenced by Kandinsky's Concerning the Spiritual in Art written in 1910. It seems safe to assume that some of Schoenberg's preoccupation with color came from Kandinsky's theories on color. Perhaps Schoenberg was also influenced by Alexander Scriabin's theory of relation of pitch to a color theory. Stuckenschmidt prefers to accept the assumption that the Scriabin and Schoenberg experiments with color and tone color were quite independent of any mutual influence (72:17).

Just as Kandinsky was one of the first German Abstract Expressionists to discuss color symbolism in writing, so also Schoenberg constructed a theory of the properties of musical sound in his Harmonielehre of 1911. He began by noting that musical sound has three properties: pitch, color, and intensity. According to Stuckenschmidt:

> He makes the point that until then only pitch had been measured, and that little attempt had been made to measure or in any way organise colour or intensity. . . . Schoenberg pursues the topic further and finally defines pitch as one of the dimensions of timbre ('tone-colour'): 'Pitch is in fact simply tone-colour, measured in one direction.' . . . He proceeds to imagine a future time when music would be constructed from 'timbre-melodies' (Klangfarbenmelodien). Such music could give expression to our dreams, he says: it would speak to men of fine sensibilities and developed minds who could take pleasure in such subtle things. Schoenberg gives a rough outline of his plan in this final chapter of the Harmonielehre. He argues that since melodic shapes can be created from varying pitches, successions of different timbres ought also to produce analogous shapes of

> their own. Like pitch-structures, timbre-structures should have an analysable internal organisation. The relations of one timbre to another should be dictated by a logic comparable to that underlying changes in pitch.
>
> In fact, Schoenberg had already experimented with timbre in the third of the Five Pieces for Orchestra Op.16, which he completed in Steinkirchen on 1 July 1909. At the request of his publisher Schoenberg gave the piece a title: 'Summer morning by a lake', adding the word 'Colours' in brackets. The special technique he uses here consists of presenting successions of chords, each with various combinations of timbres. . . . Schoenberg observes in a footnote: 'The chords must change so gently that no emphasis can be perceived at the instrumental entries, and so that the change is made apparent only through the new colour.' (72:52-55)

It was in 1910 that Schoenberg began work on his second musical drama, Die Glückliche Hand. It is a fitting parallel for Kandinsky's color symbolism found in so many of his works. Die Glückliche Hand has been translated in various ways: The Lucky Hand, The Golden Touch, The Hand of Fate.

Unlike Erwartung, which Schoenberg completed in about two weeks, Die Glückliche Hand was not completed until November of 1913, although begun in 1910. The first production did not take place until 1924 in the Musical and Theatrical Festival Room of the Volksoper in Vienna. Egon Wellesz noted that Die Glückliche Hand and Erwartung are quite different in style, although other authors simply call them both atonal or pantonal works. According to Wellesz, the style of Die Glückliche Hand is

". . . essentially simple and clearly formed." (79:137) Erwartung (1909) was written pantonally, just as Kandinsky's Painting with Red Spot (1914) was non-objective. But Die Glückliche Hand (1913), also pantonal, was more tightly constructed, just as in Kandinsky's Red Spot II (1921), form was further dissolved than in his earlier painting noted.

A description of the first performance of Die Glückliche Hand by Wellesz alludes to Schoenberg's symbolic use of color.

> One could see that the effect of this dramatic experiment--one cannot call it opera--was astoundingly great. One certainly noticed the difference between the slight scenic idea and the mastercraft displayed in the music. It showed, however, such great art that all hearers were won to the work and Schönberg received rapturous ovations. . . . The choruses at the beginning and the end form a frame for the real work, which can be called an essentially "psychological pantomime," symbolic in aim. Each scene has its own colour and its own instrumentation, and although the whole work only takes twenty-three minutes, it is indeed a stirring scene of plastic expression.
>
> Of one thing one may be certain from a glance at the score, viz. that the Glückliche Hand represents an entirely unheard-of, daring and novel solution to the problem of scenery; and that in this work a musical and dramatic style has been created which, if were rightly understood and correspondingly carried out, would have as overwhelming an effect as a drama of Strindberg. (79:137)

Schoenberg gave great details as to how the dramatic style of Die Glückliche Hand should be carried out at a later date in 1950 for a performance in Berlin. He even painted three pictures and drew five sketches himself for the setting of several scenes. Schoenberg's own stage directions for the four scenes are replete with accurate instructions as to the use of colored lighting.

> SCENE I
>
> The stage is almost entirely dark. In front lies the Man, face down. On his back crouches a cat-like fantastic animal (hyena with enormous, bat-like wings) that seems to have sunk its teeth into his neck. The visible portion of the stage is very small, somewhat round (a shallow curve). The rear stage is hidden by a dark-violet velvet curtain. There are slight gaps in this curtain from which green-lit faces peer: six men, six women. The light very weak. Only the eyes are clearly visible. The rest is swathed in soft red veiling, and this too reflects the greenish light.
>
> . . . .
>
> SCENE II
>
> The stage grows brighter, showing a somewhat larger area, deeper and wider than the first. In the background a soft blue, sky-like backdrop. Below, to the left, close to the bright brown earth, a circular space five feet in diameter hovers above the stage like glaring yellow sunlight. No other lighting but this, and it must be very intense. The side curtains are of pleated, hanging material, soft yellow-green in color.
>
> . . . .
>
> SCENE III
>
> For a moment the stage darkens, then immediately grows bright. Now its entire practicable depth and width are visible: wild, rocky landscape; blackish-gray, overgrown cliffs with a scattering of pine trees, their branches silver-gray. At stage center, a small, rocky plateau, flanked by high, sheer rocks that stretch right and left as far as the apron of the stage. The plateau slopes forward slightly. Somewhat to the right of stage center it towers up steep and slanting. Here a ravine winds between two rock formations, its brim visible. Before it lies a lower plateau, connected with the higher one. Towering above the ravine stands a single,

man-sized fragment of rock. In back of the plateau (and higher than it) are two grottos, hidden by dark-violet material. The scene must be lighted from behind and above, so that the rocks throw shadows over the otherwise rather bright stage. The entire effect should not counterfeit nature, but rather be a free combination of colors and forms. There falls at first (unshaded, from behind) a grey-green light across the scene. Later, when the grottos are illuminated, yellow-green light is cast on the rocks and dark blue-violet light on the ravine.

As soon as the scene grows bright, the Man is seen standing within the ravine. He stands without difficulty, although it is plainly a treacherous place to gain a foothold. He is dressed as in the first scene save that he has a rope bound around his waist from which dangle two Saracen's heads, and he holds an embossed, bloody sword in his hand.

Scarcely before the Man has completely emerged form [sic] the ravine, one of the two grottos (left) grows bright, changing rather quickly from dark-violet to brown, red, blue and green, and then to a bright, delicate yellow (citrus-yellow). (Not too bright!) In the grotto, which is something between a machine shop and a goldsmith's workshop, several workers are seen at work in realistic workingmen's dress. One files, one sits at a machine, one hammers, etc. The light in the grotto now seems to come mainly from the lamps hanging above the workers (twilight glow). In the middle stands an anvil, under it a heavy iron hammer.

. . . .

SCENE IV

Scene change. The stage is lighted again quickly. The same as the first scene: the six men and the six women. Their faces are now lit by a gray-blue light, the fantastic animal is once again gnawing the neck of the Man, and he is lying on the ground in the same spot where the stone had been cast down on top of him (thereby strengthening the impression that the stone and the fantastic animal are one and the same).

. . . .

The gray-blue light that falls on their faces is somewhat tinted with red. The stage grows dark slowly, and the curtain falls. (99:25-29)

David Johnson notes in his translation of the text of Die Glückliche Hand that color indications are not confined to the directions prior to each scene. Rather, every detail of the action on the stage is related to the music by means of signs and symbols elaborately systematized. Almost every measure of the music accompanies a specific stage action, ". . . whether it be the outstretching of an arm or the shift of light from one color or intensity to another." (99:25) The characters consist of the Man, who alone sings a solo part, a Woman and a Gentleman who act in pantomime only, and a Greek-like chorus of six women and six men. Johnson decodes the symbolism of the plot as follows:

> The Man is generally The Artist and specifically Arnold Schoenberg. We see him at the beginning lying prone, the monster of dissatisfaction and bitterness gnawing at him while a "greek" chorus upbraids him for desiring the things of this world (namely, acclaim and recognition) when he knows that fulfillment for him can come only through the bodiless world of the intellect. Despite their warning, despite the terrible punishment inflicted upon him by his wounded ego (the monster), he goes through the same cycle of ecstasy and debasement that he has gone through before and shall again. The beautiful woman who proffers him the cup of bliss is, in William James's phrase, the bitch goddess Success. The dandy, who steals her from him, is the shallow and meretricious artist, the maker of Viennese bon-bons--those vapid tunes picked out on the piano, which Schoenberg, the unwilling Robert Russell Bennett of his day, had to earn his living by orchestrating. The scene in the grotto of the workmen, where the Man shapes a diadem beautiful and new with one magnificent hammer blow (at the same time destroying

> the anvil that had supported the raw material) needs no exegesis for anyone who is familiar with what Schoenberg was doing to the art of music in 1910-1913. (99:24)

Musically and dramatically, the most interesting scene is the grotto scene and what follows immediately after. Tone color and lighting effects parallel one another.

> The man emerges from the ravine with a bloody sword in his hand; an incisive, rhythmical motive on the low notes of the wood-wind, harp and strings portrays his approach. The grottos are flooded with light, and one perceives in them workmen who are labouring with files and hammers. The man approaches, takes a piece of gold and lets the hammer fall heavily. The anvil breaks in two beneath the weight of the blow, and from the fissure that is made, the man takes a richly bejewelled diadem. The workmen threaten to rush at him, whereupon he hurls the precious object at them with a laugh. The grotto becomes dark again.
>
> Now begins the most extraordinary part of the violence; at the same time there is a *crescendo* in the lighting effect. It begins with a touch of red light, passes through brown into a mottled green, and from thence into a dark blue-grey followed by an intensive dark red which becomes brighter and more glaring. From this it passes, through orange and bright yellow, to blinding light.
>
> This *crescendo* in light and wind is meant to give the impression that it comes from the man. From lassitude his condition passes gradually into one of growing excitement, and when the yellow light appears it would seem as though his head would burst.
>
> The music of this scene is based on a motive of three notes, which appear harmonically in two different positions. . . . The volume of sound gradually increases until, at the climax, it is played by the trumpets in imitation at their full power. Then the storm of colour and tone gradually subsides. The light changes to a mild blue, while delicate sounds are played on the wood-wind and

> celesta, and the solo-violin plays a graceful melody in three-eight time. (79:134-135)

It should be recalled, that Kandinsky did not speak of color symbolism in terms of the meaning of any particular color, but rather in terms of the effect of color on the human psyche. Schoenberg underscored this same fact when Die Glückliche Hand was at one time under consideration for the screen. Films were still silent (1913). Symbols, interpreted as lending meaning, have no place in the drama, said Schoenberg.

> My foremost wish is therefore for something the opposite of what the cinema generally aspires to. I want: The utmost unreality!
>
> The whole thing should have the effect (not of a dream) but of chords. Of music. It must never suggest symbols, or meaning, or thoughts, but simply the play of colours and forms. Just as music never drags a meaning around with it, at least not in the form in which it [music] manifests itself, even though meaning is inherent in its nature, so too this should simply be like sounds for the eye, and so far as I am concerned everyone is free to think or feel something similar to what he thinks or feels while hearing music. (68:44)

The symbolism in the plot can be interpreted, of course, as having meaning. The color symbolism in Die Glückliche Hand is, however, like Kandinsky's color symbolism, free. It is abstracted from any and all specific meaning.

Schoenberg's concern for the performance of Die Glückliche Hand as a total art form in which he was as careful about color lighting and dramatic action as he was with the music itself is shown in his letter to Ernst Legal in

1930. A performance was to be given at the Berlin Kroll-Oper.

> In the 'Glückliche Hand', the following factors are especially important:
>
> I. The play of coloured light. This calls for very strong lights and good colours; the stage-decoration must be so painted that it takes the colours!
>
> II. The construction of the stage, and the stage-picture, must follow my directions exactly, for a thousand reasons; otherwise, nothing will work. Once, I prepared pictures of it, but I would have to hunt them out, now. In any case, I ought to receive your sketches in plenty of time to look them over.
>
> III. I have also fixed the exact positions of the actors and the precise paths which they should follow on the stage. I am convinced that these directions must be observed exactly, if everything is to come out right.
>
> IV. It is very difficult to illuminate the twelve faces in the first and fourth scenes, to have them disappear and reappear in a flash. This must be discussed further.
>
> V. The mythical animal must be very large. The efforts to have it represented by a person, as was done in Vienna and Breslau, have been completely unsuccessful up till now. . . .
>
> VI. At the end of the first scene, the curtain should tear. This has never ever been indicated in any of the previous performances. . . .
>
> VII. Also at the end of the first scene, 'black veils' descend upon the man. This problem, too, was unsolved up till now.
>
> VIII. The 'sun' in the second scene is also not easy to represent. It must be very low! (60:36)

Thus, Die Glückliche Hand is a work in which painting, music, and literature are already correlated by Schoenberg himself.

In Kandinsky's drama Der Gelbe Klang (1912) color symbolism is used for psychic effect. This assumption is safe when one recalls Kandinsky's color theory. Kandinsky called Der Gelbe Klang (The Yellow Sound) a Bühnenkomposition, a term discussed in great detail by R.C. Wyatt in The Symbolism of Color in the Drama of German Expressionism (103:135-147). Kandinsky included an article called "Über Bühnenkomposition" in Der Blaue Reiter Almanac of 1912 and also Der Gelbe Klang itself. In the article he proposed a new type of drama which would evoke feelings in man's psyche through a synesthesia of music, dance, and color (65:221).

The dialogue for Der Gelbe Klang is esoteric and constrained. All the action is accompanied by color. The music was composed by Thomas von Hartmann who has been already noted as a contributor of an essay in Der Blaue Reiter Almanac.

Wyatt has described the scenes and posits academic interpretations for the full gamut of colors Kandinsky used. Yellow predominates. He questions, however, whether Kandinsky intended to use color symbolically in Der Gelbe Klang (103:144-147). In the sense in which color symbolism carries meaning, the answer is negative. In Der Gelbe Klang, Kandinsky used color symbolism in the most abstract sense, just as Schoenberg used color abstractly in Die Glückliche Hand, for psychic effect.

Like Die Glückliche Hand, Der Gelbe Klang is a work in which the visual by means of color, the aural by means of music, and the spoken word accompanied by the dance, are all interrelated.

EXAMPLES ILLUSTRATING PARALLELS IN THE CONCEPT

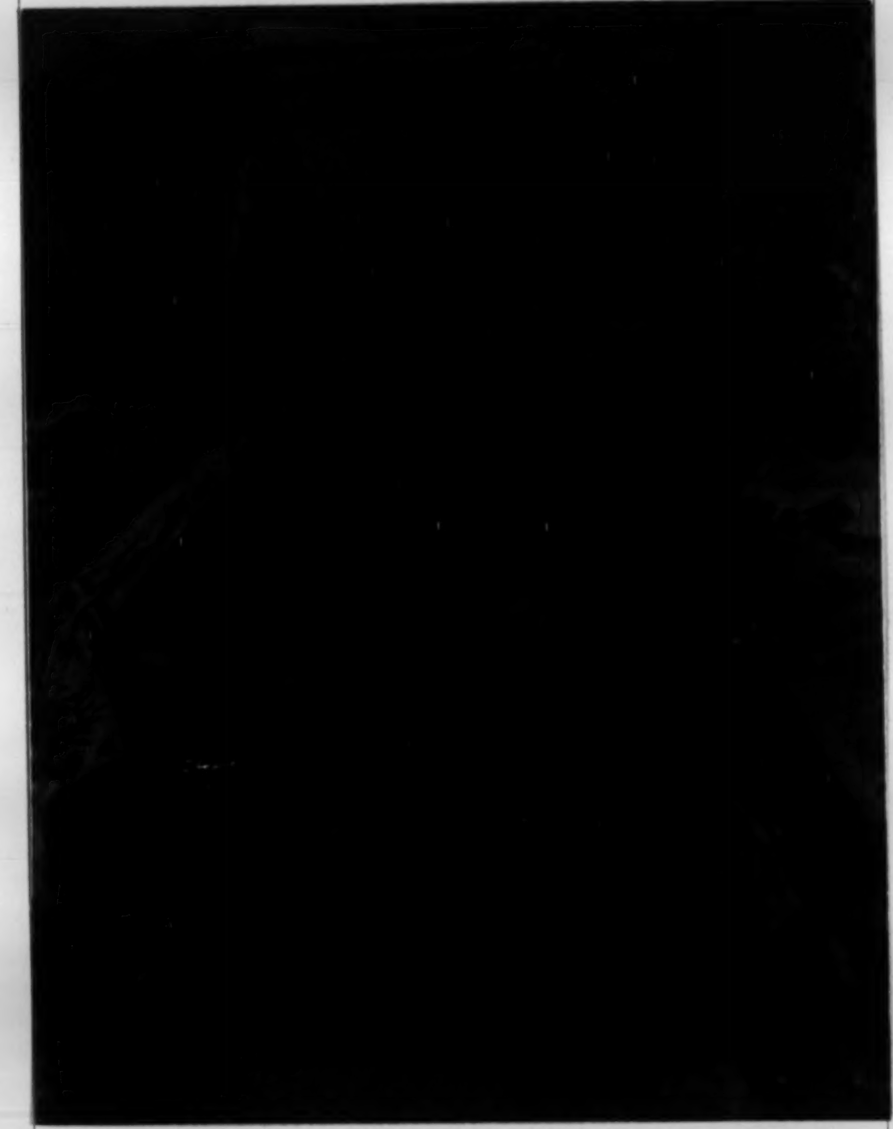
"Symbolic Use of Color"

Painting

Painting with Red Spot

Red Spot II

Wassily Kandinsky (1866-1944)



Music

Excerpts from Die Glücklliche Hand

(The Golden Touch)

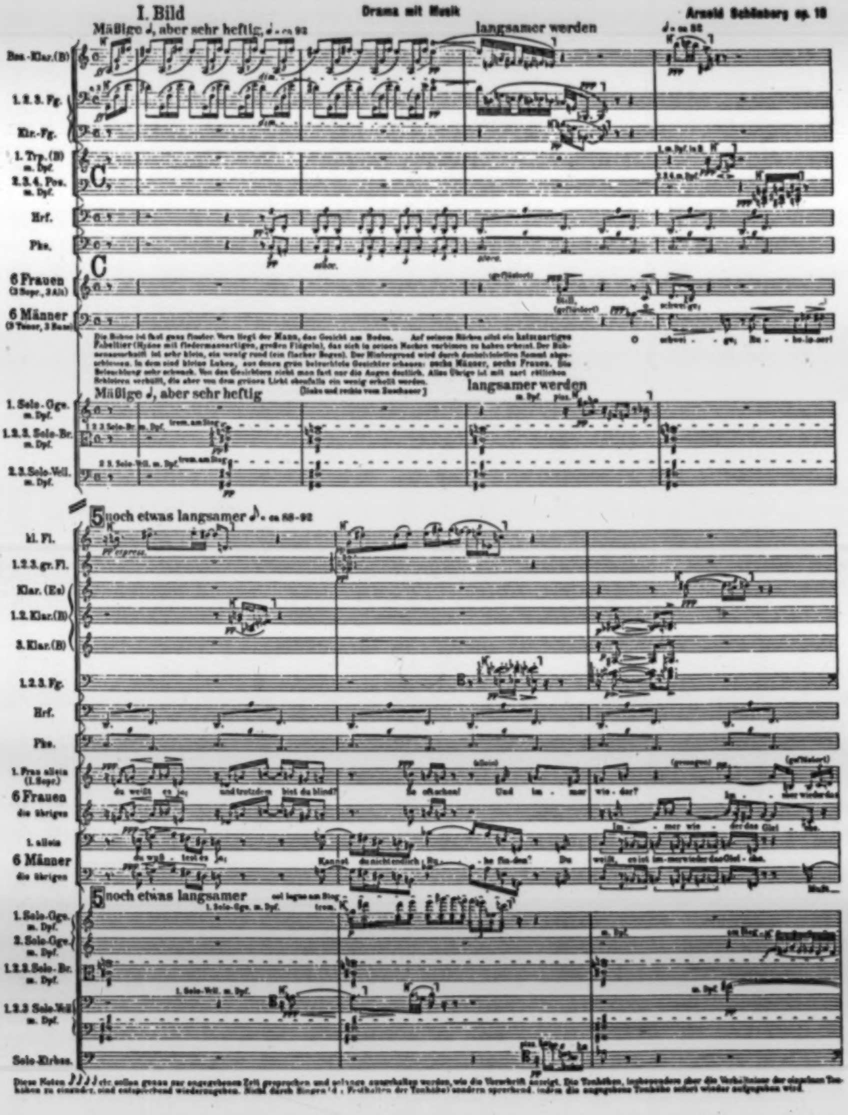
Arnold Schoenberg (1874-1951)

DIE GLÜCKLICHE HAND

I. Bild

Drama mit Musik

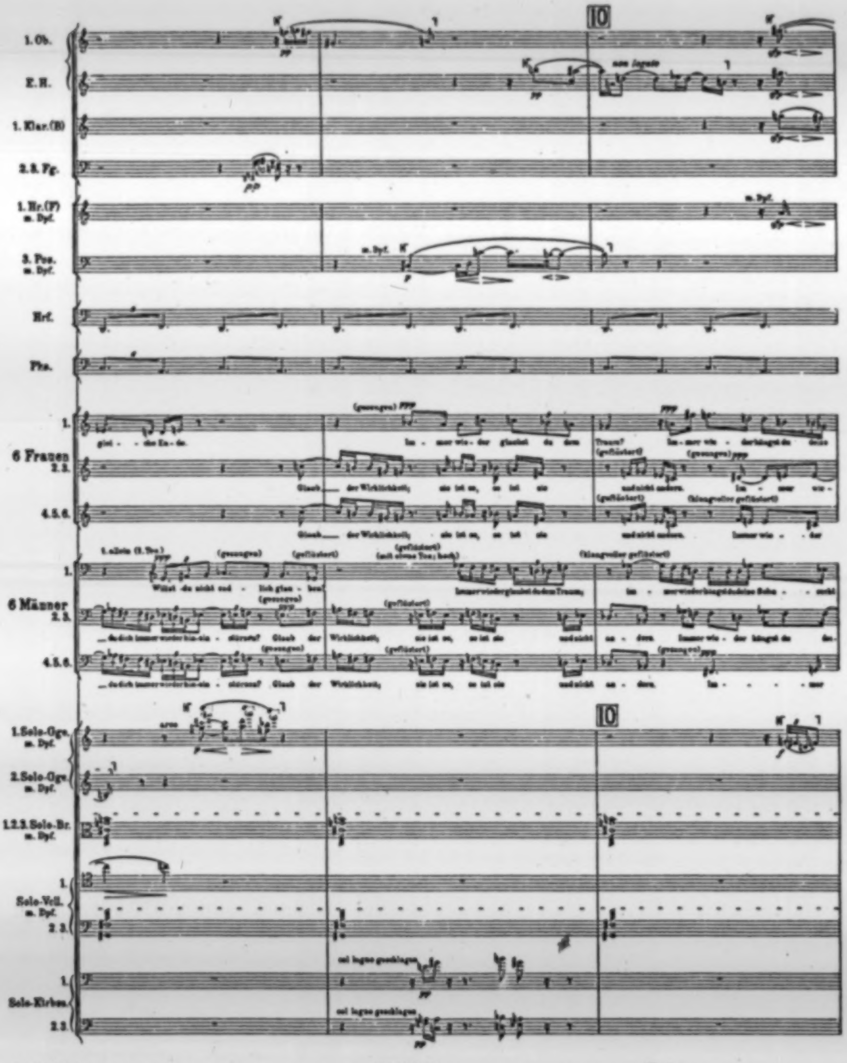
Arnold Schönberg op. 18


Mäßige 𝅗𝅥, aber sehr heftig, 𝅗𝅥 = ca 92
langsamer werden
Bass-Klar. (B)
1. 2. 3. Fg.
Kfr.-Fg.
1. Trp. (B) m. Dpf.
2. 3. 4. Pos. m. Dpf.
Hrf.
Pke.
6 Frauen (3 Sopr., 3 Alt)
6 Männer (3 Tenor, 3 Bass)
(geflüstert)
Still,
schweige,
O schwei - ge, Ru - he-lo-se!
1. Solo-Gge. m. Dpf.
1. 2. 3. Solo-Br. m. Dpf.
2. 3. Solo-Vcll. m. Dpf.
trem. am Steg
noch etwas langsamer 𝅘𝅥. ca 88-92
kl. Fl.
1. 2. 3. gr. Fl.
Klar. (Es)
1. 2. Klar. (B)
3. Klar. (B)
1. 2. 3. Fg.
1. Frau allein (1. Sopr.)
6 Frauen die übrigen
1. allein
6 Männer die übrigen
du weißt es ja,
und trotzdem bist du blind?
Ist es so offenbar!
Und immer wieder?
Immer wieder die gleiche Täuschung
Kannst du nicht endlich Ruhe finden?
1. Solo-Gge. m. Dpf.
2. Solo-Gge. m. Dpf.
1. 2. 3. Solo-Br. m. Dpf.
1. 2. 3. Solo-Vcll. m. Dpf.
Solo-Kbss.
pp espress.

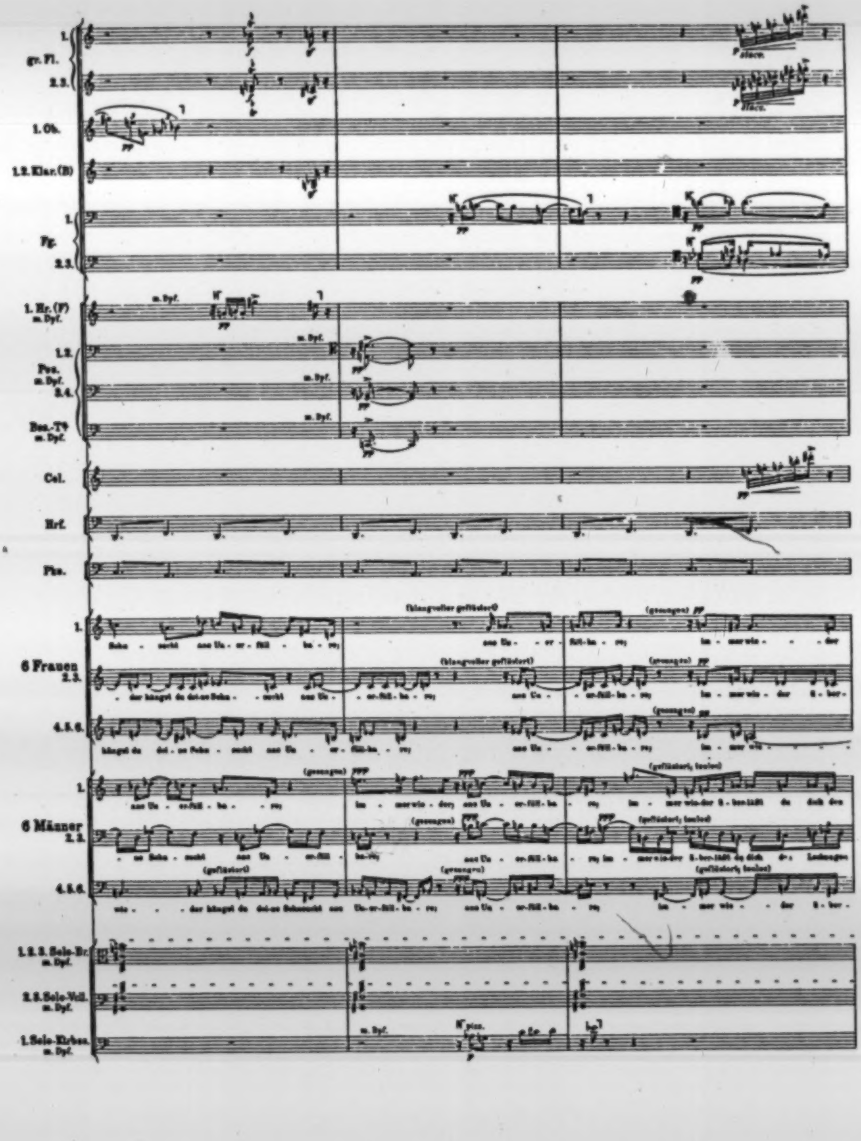
Die Bühne ist fast ganz finster. Vorn liegt der Mann, das Gesicht am Boden. Auf seinem Rücken sitzt ein katzenartiges Fabeltier (Hyäne mit fledermausartigen, großen Flügeln), das sich in seinen Nacken verbissen zu haben scheint. Der Bühnenausschnitt ist sehr klein, ein wenig rund (ein flacher Bogen). Der Hintergrund wird durch dunkelvioletten Samt abgeschlossen. In dem sind kleine Luken, aus denen grün beleuchtete Gesichter schauen: sechs Männer, sechs Frauen. Die Beleuchtung sehr schwach. Von den Gesichtern sieht man fast nur die Augen deutlich. Alles Übrige ist mit zart rötlichen Schleiern verhüllt, die aber von dem grünen Licht ebenfalls ein wenig erhellt werden.

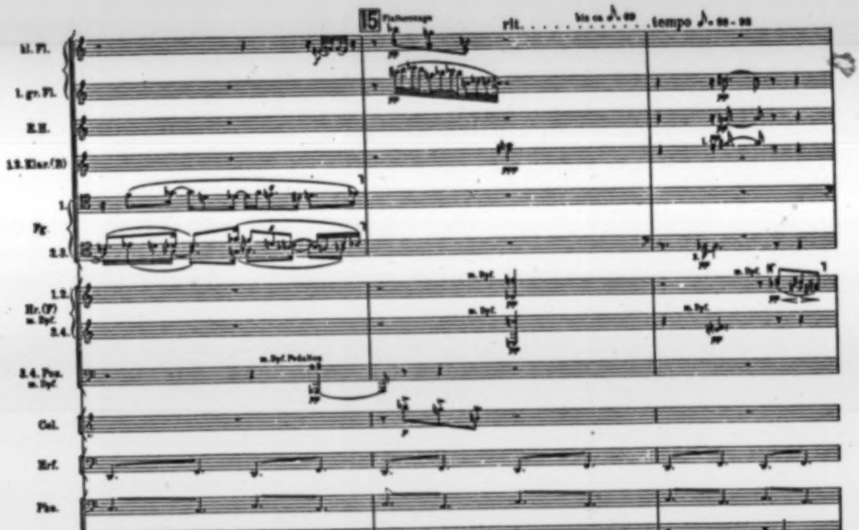
(links und rechts vom Beschauer)

Diese Noten ♪♪♪♪ etc. sollen genau zur angegebenen Zeit gesprochen und solange ausgehalten werden, wie die Vorschrift anzeigt. Die Tonhöhen, insbesondere aber die Verhältnisse der einzelnen Tonhöhen zu einander, sind entsprechend wiederzugeben. Nicht durch Singen (d.i. Festhalten der Tonhöhe) sondern sprechend, indem die angegebene Tonhöhe sofort wieder aufgegeben wird.


10
1. Ob.
E. H.
1. Klar. (B)
2. 3. Fg.
1. Hr. (F) m. Dpf.
3. Pos. m. Dpf.
Hrf.
Pfte.
6 Frauen
6 Männer
1. Solo-Gge. m. Dpf.
2. Solo-Gge. m. Dpf.
1. 2. 3. Solo-Br. m. Dpf.
Solo-Vcll. m. Dpf.
Solo-Kbss.
non legato
arco
col legno geschlagen
(gesungen)
(geflüstert)
(klangvoller geflüstert)
1. allein (3. Ton)
(mit etwas Ton; hoch)
pp
ppp
glei - - che En - de.
Im - mer wie - der glaubst du dem Traum?
Im - mer wie - der bängst du deine
Glaub der Wirklichkeit; sie ist so, so ist sie und nicht anders.
Willst du nicht end - lich glau - ben
Immer wieder glaubst du dem Traum;
Glaub der Wirklichkeit; sie ist so, so ist sie und nicht an - ders.

1. 2. 3. Solo-Br. / 2. 3. Solo-Vcll. können, falls die Spieler durch das andauernde tremolo ermüden, von 4. 5. 6. Solo-Br. / 4. 5. Solo-Vcll. abgelöst werden. Die Partien sind daher in alle Br. / Vcll.-Stimmen einzutragen.


1. gr. Fl. 2.3.
1. Ob.
1.2. Klar. (B)
1. Fg. 2.3.
1. Hr. (F) m. Dpf.
1.2. Pos. m. Dpf. 3.4.
Bass-Tb. m. Dpf.
Cel.
Hrf.
Pko.
6 Frauen
6 Männer
1.2.3. Solo-Br. m. Dpf.
2.3. Solo-Vcll. m. Dpf.
1. Solo-Kbss. m. Dpf.
m. Dpf.
pizz.
stacc.
pp
ppp
(klangvoller geflüstert)
(gesungen)
(geflüstert)
(geflüstert; tonlos)
Seh - sucht ans Un - er - füll - ba - re;
ans Un - er - füll - ba - re;
im - mer wie - der
der hängst du dei - ne Seh - sucht ans Un - er - füll - ba - re;
im - mer wie - der ü - ber-
hängst du dei - ne Seh - sucht ans Un - er - füll - ba - re;
ans Un - er - füll - ba - re;
im - mer wie - der ü - ber - läßt du dich den
ne Seh - sucht ans Un - er - füll - ba - re;
im - mer wie - der ü - ber - läßt du dich den Lockungen
wie - der hängst du dei - ne Sehnsucht ans Un - er - füll - ba - re;
im - mer wie - der ü - ber-


15
rit. . . . . .tempo
kl. Fl.
1. gr. Fl.
E. H.
1. 2. Klar. (B)
1.
Fg.
2. 3.
1. 2.
Hr. (F) m. Dpf.
3. 4.
3. 4. Pos. m. Dpf.
Cel.
Hrf.
Pke.
Tamt.
1.
6 Frauen
2. 3.
4. 5. 6.
(gesprochen, mit Klang)
(gesungen)
die un - - ir - disch sind,
1.
6 Männer
2. 3.
4. 5. 6.
(klangvoll gesprochen)
(laut)
(gesungen)
(geflüstert, tonlos)
15
rit. . . . . .tempo
1. Solo-Gge. m. Dpf.
2. Solo-Gge. m. Dpf.
1. 2. 3. Solo-Br. m. Dpf.
2. 3. Solo-Vcll. m. Dpf.
1. Solo-Kb. m. Dpf.
m. Dpf.

Drama

Der Gelbe Klang, (The Yellow Sound)

Wassily Kandinsky (1866-1944)

THE YELLOW SOUND*

A stage composition by Wassily Kandinsky

(The musical part was undertaken by
Thomas von Hartmann)

Translated by
R.C. Wyatt

Characters

5 Giants

Indistinct Beings

Tenor (backstage)

A Child

A Man

People in loose garments

People in tights

Chorus (backstage)

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*This first appeared in Der Blaue Reiter published by R. Piper and Co., Verlag, Muenchen, 1914.

Introduction

In the orchestra some indistinct chords.

Curtain.

On the stage dark blue twilight, which at first is whitish and later becomes intensely dark blue. After a time a small light becomes visible, which with the deepening of color becomes brighter. After a time orchestral music. Pause.

Behind the stage a choir becomes audible, which must be so arranged that the source of the singing is not determinable. The bass voices are principally audible. The singing is even, without temperament, with interruptions which are shown by periods.

At first deep voices:

"Stone-hard dreams...and speaking cliffs...
Clods with enigmas of fulfilling questions...
Of the heaven's movement...and dissolving...
of stones...
Upward, soaring, invisible...rampart..."

High voices:

"Tears and laughter...amid cursing, prayers...
Of the union joy and blackest battles."

All:

"Gloomy light on the...sunniest...day
(quickly and suddenly cut off)
Brightly gleaming shadows in darkest night!!"

The light disappears. It becomes suddenly dark. Lengthy pause. Then introduction in the orchestra.

Scene 1

(Right and left from the observer.)

The stage must be as deep as possible. Deep in the background a wide, green hill. Behind the hill a smooth, dull, blue, rather deep-toned curtain.

Soon the music begins, first in high registers, then directly and quickly going into lower ones. At the same time the background becomes dark blue (concurrently with the music) and acquires wide black frames (as in a picture). Behind the stage a choir without words becomes audible, which sounds unfeeling, quite wooden and mechanical. After the finish of the choir music general pause: no movement, no tone. Then darkness.

Later the same scene is lighted. From right to left five harsh yellow giants (large as possible) are shoved out (it is like a flickering directly over the floor).

They remain far in the rear standing beside each other--with shoulders held partly high, partly low, with strange yellow faces which are indistinct.

They turn their heads _very_ slowly to one another and make simple movements with the arms.

The music grows more distinct.

Soon thereafter the giants' _very_ deep singing without words becomes intelligible (_per procura_) and the giants approach the footlights _very_ slowly. Red, indistinct beings, which are slightly suggestive of birds and have large heads which have a distant similarity with human ones, fly quickly from left to right. This flight is reflected in the music.

The giants continue to sing, softer and softer. Concurrently they become less and less distinct. The hill behind grows slowly and becomes lighter and lighter. In the end, white. The sky grows completely black.

Backstage the same wooden choir becomes audible. One does not any longer hear the giants.

The front part of the stage becomes blue and more and more opaque.

The orchestra battles with the choir and defeats it.

A thick blue haze renders the entire stage invisible.

Scene 2

The blue haze gradually gives way to the light, which is totally and dazzlingly white. At the rear of the stage a large hill as violent green as possible, quite round.

The background is violet, rather light.

The music is harsh, stormy, with an oft-repeated A and B-flat, B-flat and A-sharp. These individual tones are finally swallowed up by the loud storminess. Suddenly complete quiet reigns. Pause. Again whimpering complaint but definite and sharp A and B-flat. This lasts rather a long time. Then again pause.

At this moment the background suddenly becomes dirty brown. The hill turns dirty green. And exactly in the center of the hill an indistinct black spot forms which appears now clear, now blurred. With each change of distinctness the harsh white light becomes spasmodically grayer. To the left on the hill a huge yellow flower becomes suddenly visible. It is faintly similar to a large, crooked cucumber and becomes brighter and brighter. The stem is long and thin. Only one thorny, narrow leaf grows from the middle of the stem and is inclined sidewise. Long pause.

Later in complete quiet the flower sways very slowly from right to left. Still later the leaf also, but not together. Later still both sway in uneven tempo. Then again separately while with the flower's movement a very thin B-flat sounds, with the leaf's movement -- a very deep A. Then again both sway together and both tones sound simultaneously. The flower trembles quite violently and remains motionless. In the music both tones continue to sound. At the same time from the left come many people in dazzling, long, shapeless clothing (the one is completely blue, the second--red, the third--green, etc., only yellow is lacking). The people have in their hands very large white flowers, which are similar to the flower on the hill. The people remain as close as possible to each other, pass close to the hill and stop on the right side of the stage pressed close to each other. They speak with mixed voices and recite:

"The flowers cover everything, cover everything,
    cover everything.
Close your eyes! Close your eyes!
We are looking. We are looking.
Covering conception with innocence.
Open your eyes! Open your eyes!
Gone. Gone."

At first they speak this all together as in ecstasy (very clearly). Then they repeat the same singly: the one to the other and in distant voices, in alto, in base, in soprano. With "we are looking, we are looking" B-flat sounds, with "gone, gone" -- A. Here and there the voice becomes hoarse. Here and there one screams as if possessed. Here and there the voice grows nasal. Now slow, now furiously fast. In the first case the entire stage suddenly grows murky through a dull, red light. In the second complete darkness alternates with harsh blue light. In the third -- everything suddenly becomes pale gray (all colors disappear!). Only the yellow flower shines even stronger!

Gradually the orchestra begins and swallows up the voices. The music grows restive, makes leaps from fortissimo to pianissimo. The light becomes brighter and one recognizes indistinctly the colors of the people. From right to left very small figures move very slowly over the hill, figures which are indistinct and of gray-green color of uncertain tones. They look ahead. At the moment when the first figure becomes visible, the yellow flower sways as if embattled. Later it suddenly disappears. Just as suddenly all white flowers become yellow.

The people walk slowly, as if in a dream, to the footlights and get farther away from each other.

The music sinks and again one hears the same recitative. (A half-sentence spoken together; at the end of the sentence a voice, very indistinct. This often changing.) Soon the people stop as if in a trance and turn around. They suddenly notice the small figures which continue to move unceasingly over the hill. The people turn away and take several quick steps toward the footlights, stop again, turn around again, and remain motionless as if bound. (These movements must be carried out as if on command.) Finally they throw away the flowers, seemingly filled with blood, and freeing themselves with force from this rigidity, run, close to each other, to the front of the stage. They often look around. (These movements must not be made together.) It suddenly grows dark.

Scene 3

Rear of stage: two big red-brown cliffs, the one pointed, the other rounded and bigger than the first. Background: black. Between the cliffs stand the giants (of Scene 1) and whisper something to each other tonelessly. First they whisper in pairs; then all heads approach each other. The body remains motionless. From all sides in rapid change fall harsh-colored beams of light (blue, red, violet, green change several times). Then all these beams meet in the center where they become mixed. Everything remains motionless. The giants are almost invisible. Suddenly all colors disappear. It is black for a moment. Then onto the stage flows a dull, yellow light which gradually grows more and more intense until the entire stage becomes harsh lemon yellow. With the increasing of the light the music goes into the depths and becomes darker and darker (these movements suggest the retreat of a snail into its shell). At the time of these two movements nothing except light is to be seen on the stage: no objects. The harshest light is achieved, the music completely liquid. The giants become distinct again, are motionless and stare ahead of them. The cliffs are no longer visible. Only the giants are on the stage: they now stand farther apart and have grown larger. Background and floor are black. Long pause. Suddenly one hears backstage a shrill tenor voice, filled with fear, which screams completely unintelligible words very fast (one often hears the letter "a": for instance--Kalasimunafakola!). Pause. It grows dark for an instant.

Scene 4

Left, on stage, a small, slanting building (similar to a very simple chapel) without door or window. On the side of the building (extending from roof) a small, narrow, slanting tower with a small cracked bell. From the bell a rope. A small child, which has on a little white shirt and is sitting on the ground (facing the audience), pulls slowly and evenly on the lower end of the rope. To the right on the same line is standing a very fat man clothed completely in black. The face totally white, very indistinct. The chapel is dirty red. The tower is harsh blue. The bell of iron, background gray, even, smooth. The black gentleman stands with legs widespread and supports his hands on his hips.

The man (very loud, commanding; beautiful voice): "Silence!!"

The child releases the rope. It grows dark.

Scene 5

The stage gradually becomes bathed in a cold red light, which slowly grows stronger and just as slowly, yellow. At this moment the giants in the rear become visible (as in Scene 3). Also the same cliffs are there.

The giants whisper again (as in Scene 3). At the time when their heads are together again, one hears backstage the same scream, but very quick and short. It grows dark for a moment: The same event repeats itself again. (Each time the music must of course be repeated.) After it grows light (white light, without shadows), the giants whisper again but make at the same time weak movements with the hands (these movements must be different, but weak). Here and there one stretches his arms out (also this movement must be more a suggestion only) and inclined his head somewhat to the side, looking at the audience. Twice all the giants let their arms suddenly hang loose, grow somewhat larger and look, without any movement, at the audience. Then a sort of cramp passes through their bodies (as with the yellow flower) and they whisper again, here and there stretching the arms out as if complaining. The music gradually grows harsher. The giants remain motionless. From the left appear many people dressed in different colored tights. Their hair is covered with the corresponding color. Also the faces. (The people are like marionettes.) First come gray, then--black, white and finally colored people. The movements are different in each group: the one walks quickly and straight ahead, the next -- slowly, as if with difficulty, the third now and then leaps merrily, the fourth is always looking around, the fifth comes with solemn theatrical steps and has crossed arms, the sixth walks on tiptoes with a hand raised flat, etc.

All are spread out in various ways on the stage: some sit in small closed groups, some singly. Likewise, some stand in groups, others again alone. The entire dispersal should be neither "beautiful" nor very definite. It must not, however, form a complete jumble. The people look in various directions; some hold heads lifted high, some slumped, some deeply so. As if oppressed by a lassitude, they seldom change their positions. The light remains always white. The music changes often in tempo; here and there it, too, grows listless. Exactly in such a moment a white person to the left (rather far back) makes uncertain but much quicker movements, now with the arms, now with the legs. Here and there he retains one movement for a longer period and remains in the corresponding position a few seconds. It is like a kind of dance. Only the tempo changes often and sometimes is in time with the music, sometimes not. (This simple event must be especially carefully worked out so that the following appears expressive and surprising.) The other people gradually begin to look at the white one. Some crane their necks. Finally all are looking at him. This dance, however, ends quite suddenly: the white one sits down, extends one arm as if in solemn preparation and, this arm slowly bending at the elbow, it approaches his head. The general tension grows especially expressive. The white one, however, supports his elbow on his knee and lays his head on his open hand. It grows dark for a moment. Then one sees the same groups and positions. Some groups are lighted from overhead with more or less strongly different colors: one larger, sitting group is brightly lighted with red, one larger, standing group--pale blue, etc. The sharp yellow light (besides the giants, who are now especially distinct) is concentrated only on the sitting white one. Suddenly all colors disappear (the giants remain yellow), and a white, dusk-like light fills the stage. In the orchestra separate colors being to speak. The corresponding single figures get up in different places: quickly, precipitately, solemnly, slowly, and look upwards. Many stop. Many sit down again. Then a listlessness overcomes them all again and all remain motionless.

The giants whisper. But even they now remain motionless and erect, since backstage the wooden choir becomes audible but for only a short time.

Then one hears again in the orchestra separate colors. A red light brushes over the cliffs and they tremble violently. Alternating with this lighting the giants tremble violently.

At different ends a movement becomes noticeable.

In the orchestra B-flat and A are repeated several times: singly, together, now very sharp, now--hardly audible.

Various people leave their places and go first slowly, then quickly to other groups. The ones standing singly form smaller groups of two and three people or go to the larger ones. Large groups disperse. Some of the people run hurriedly from the stage, looking about themselves. At this time all black, gray and white people disappear; finally only the colored ones remain on stage.

Gradually everything is in arhythmical movement. In the orchestra -- a jumble. The shrill cry of Scene 3 becomes audible. The giants tremble. Various lights sweep the stage and cross each other.

Whole groups run from the stage. There begins a general dance: it begins in various places and spreads gradually, dragging all along. Running, leaping, running to each other and away from each other, falling. Some, standing, move hastily only the arms, others only the legs, only the head, only the trunk. Some combine all these movements. Sometimes there are group movements. Whole groups sometimes make exactly the same movement.

At the moment where the greatest jumble in the orchestra, in movements and lighting is reached, it suddenly grows dark and still. Only in the depths of the stage do the yellow giants remain visible, who only slowly are swallowed by the darkness. It appears that the giants are snuffed like a lamp, that is, before complete darkness the light quivers a few times.

Scene 6

(This scene must come as quickly as possible.)

Blue, dull background, as in Scene 1 (without black frames).

In the middle of the stage a light yellow giant with a white, indistinct face with great, round, black eyes. Background and floor black.

He slowly raises both arms alongside the body (the palms downward) and grows at the same time into the heights.

At the moment in which he has reached the height of the stage and his figure resembles a cross, it suddenly grows dark. The music is expressive, similar to the event on the stage.

Supra-objectivism. References have already been made to non-objectivism in the preceding discussion concerning symbolic use of color. Non-objectivism is a synonym for non-representational, or non-figurative. The German Abstract Expressionists, Der Blaue Reiter painters, did not only distort objects as did Die Brücke artists, but actually forsook representational form in the course of their development, some to a greater, and others to a lesser degree.

This forsaking of representational form, or non-objectivism, did not transpire all at once. This point is obvious as one traces the stylistic development of each artist of Der Blaue Reiter. The reader will recall the difference in degree of abstraction between Kandinsky's Painting with Red Spot (1914) and Red Spot II (1921). One will also recall that while Schoenberg's Erwartung and Die Glückliche Hand are both composed pantonally, the latter is more abstract than the former. Therefore, within Abstract Expressionism, some writers distinguish early Abstract Expressionism, which began with Der Blaue Reiter, and later Abstract Expressionism, which began somewhere about mid-twentieth century, and is more properly known as non-objective art (88:312).

Paul Klee (1879-1940) is considered in most of the literature as an Abstract Expressionist. While he was not a Figurative Expressionist such as Kirchner, Nolde, or Kokoschka, neither was he totally non-objective as Kandinsky was in many of his works, especially in those of his later period. Klee's Abstract Expressionism is what he himself referred to as crystalline (24:192). He did not disregard the object, or reality, but peered through it and above it with an innermost vision. His work is supra-representational, or supra-objective (24:192).

Paul Klee, born in Switzerland, spent most of his artistic career in Germany. Klee embodied in his style an approach to all forms of life: human, animal, and plant. He had a way of piercing through the exterior of humanity and all nature with an intuition that amazed and delighted his students at the Bauhaus.

It is Klee's Weimar period at the Bauhaus, which serves as the frame of reference for this discussion. In 1920, the famous architect Walter Gropius called Klee to the newly-formed Bauhaus. Gropius had founded it in 1919 at a time when Germany's economic and social position in the world was precarious. His chief purpose was to synthesize the arts and crafts and there was to be ". . . no arrogant barrier between artists and craftsmen." (24:64)

> Masters and students worked closely together with only one aim: to achieve the "artistic synthesis," the blending of craftsmanship with the formal requirements of art. The curriculum was divided into

> a course of instruction in the crafts (working in a variety of different materials) and a course of instruction in formal problems of observation, representation, and composition. The *Bauhaus* student started with a preliminary course in which he was introduced, by practical experiment, to the creative possibilities of different materials. Then he received instruction in a craft during which he was taught by two masters, a craftsman and an artist, both working in close cooperation. This new, unified conception of work culminated in building, for architecture is an indivisible union of all the creative, formative processes: the individual becomes a part of a whole, yet retains the consciousness of his significance as an individual ("social synthesis"). (24:64-65)

Gropius gathered together the most creative personalities he knew to help in this project. He had started the *Bauhaus* with the painters Feininger, Moholy-Nagy, Muche, and Itten, the sculptor Marcks, and the architect Meyer. Sometime later he invited Schlemmer, Klee, and Kandinsky to join the faculty.

As a professor of form, Klee first had to teach a course in stained glass, and then a class in weaving. Only later did Klee, along with Kandinsky and Feininger, teach classes in painting because the students demanded it.

Klee had already met Kandinsky and had been greatly encouraged by him. Klee had made a small contribution to the second *Blaue Reiter* exhibition. It was not until the *Bauhaus* period, however, that their friendship blossomed and both evolved theories of art unique to each.

In 1918, while Klee was still in the army, he had written an essay which he published two years later under the title Creative Credo. Grohmann's quotations from it and commentaries are given here.

> "Art does not render the visible, but makes visible" in his [Klee's] lapidary phrase; and on this premise he builds up to his theory. "We used to represent things visible on earth which we enjoyed seeing or would have liked to see. Now we reveal the reality of visible things, and thereby express the belief that visible reality is merely an isolated phenomenon latently outnumbered by other realities. Things take on a broader and more varied meaning, often in seeming contradiction to the rational experience of yesterday. There is a tendency to stress the essential in the random." . . . Pictorial art springs from movement, is itself hard movement, and is perceived through movements. Out of abstract elements of form (movement, countermovement, contrasts of divided color), "through their unification in concrete beings or abstract things like numbers and letters, will finally be created a formal cosmos which so closely resembles the Creation that a mere breath suffices to bring to life the expression of religious feelings and religion itself." (24:181)

The necessity for movement in his work was ever present to Klee's mind even in his most abstract moments. Music also, however abstract or absolute, always has movement. The composer continuously leads the listener from one note to another, from one chord to another, from one motif to another, from one phrase to another. It is the quality of movement that makes music the most abstract and elusive of all the arts.

Klee, like Kandinsky, was a musician, only a finer one. He was a skilled violinist and occasionally played viola. His wife, Lily, taught piano. As a youth, Klee had played with the Berne orchestra and often took part in chamber groups, both at home and professionally.

> Klee's special passion for the music of Mozart is well known. It was paralleled by deep understanding and knowledge. Romantic music, after the late chamber works of Beethoven, seemed to him uncontrolled and wasteful. He also had a great love for Bach, which appears to have deepened during the war years: 'Never have I experienced Bach with such intensity, never have I felt myself so much at one with him. What concentration, what solitary ultimate enrichment!' . . . Lyonel Feininger, himself a fine musician, recalls with especial warmth an evening on which Klee played the violin part of Bach's fourth suite: 'No one grasped and brought out the spirit of this piece as firmly as he, without the slightest stressing of the emotional; pure musical structure . . . .
>
> Klee was also interested in the work of modern composers. Feininger speaks of performances of music by César Franck, Ravel, Debussy, Stravinsky and Hindemith. Mahler and Bruckner, the great modern romantics, displeased Klee, while Schönberg interested and excited him.
>
> Like others Klee considered music in some respects analogous to painting. (45:33)

Reference was made to Klee's admiration for Bach above. It is no wonder then, that the musical form of the fugue should have intrigued him. He produced a group of pictures, the structure of which is based on fugal procedures. In the fugue, the theme, known as the subject, is carried through all the voices successively. The subject can be varied and inverted. Fugue in Red (1921) expresses in visual form, this fugal procedure just described in music.

> The four main forms (pot, kidney, circle, and rectangle) might be considered as the theme, response, theme in the third voice, and response in the

> fourth voice. The changing key would be the changing character of the shapes; the development of the theme would be the development of the color (yellowish pink--pink purple). An orderly gradation of the colors is reflected in the orderly interrelationship of the shapes, and the composition must seem alive both to a musician and to a painter, for both may sense in its harmonious arrangement the echo of a more universal order.
>
> The same procedure is the basis of Hanging Fruit (1921) and Dying Plants (1922), Garden Dry and Cool (1921), Dream City (1921), and the mysterious Ceramic-Erotic-Religious (1921). Dream City is rather like a double fugue; from the interweaving of themes and keys Klee obtains a spatial picture which, like the analytical pictures of the Cubists, resembles a cryptogram. (24:221-222)

In what Will Grohmann refers to as the "innermost circle of his art" during the Weimar period are found the most abstract of Klee's paintings. The term supra-representational is preferred to describe these works.

> From Weimar on, Klee's works can be divided into those that lie in the innermost circle of his art and those that are situated near the periphery. In the center are the pictures in which his relationship to the universe in manifested symbolically; each one presents a phenomenon which is inexplicable, or can best be explained by comparison with others or by tracing back the artistic creative process to earlier stages. They are works in which object or theme cannot be separated from their pictorial origin and growth. Most of them are remote from nature, if that expression still applies; one can hardly speak of abstract in connection with Klee, for in his case the conflict revolves "less about the question whether the object exists in reality than about what kind of object it is." These pictures are supra-representational rather than non-representational; one might call them crystalline, as Klee himself did. (24:192)

Thus, Klee himself preferred to refer to his works as "crystalline," or, musician that he was, as "absolute" rather than abstract. He told his students that abstract art could be very concrete and unspiritual, but absolute painting, like absolute music was something "in itself," and that something appealed to the human psyche (24:205). For Klee, the object is never totally out of intuitive grasp.

> . . . he seeks a "more remote source-of-creation point" where he divines a sort of formula "for animals, plants, man, fire, water, air, and all the circulating forces as well . . . I seek a place for myself only with God . . . I am a cosmic point of reference, not species." And he continues: "I cannot be understood in purely earthly terms. For I can live as well with the dead as with the unborn. Somewhat nearer to the heart of all Creation than is usual. But still far from being near enough." This profession of faith is Klee's epitaph; no better one could have been found than these words written twenty-four years before his death. (24:182)

Klee was indeed near to the heart of all creation, and so intense was his intuitive grasp of reality in motion, that most of his paintings, however abstract, were given suggestive titles. These titles, Klee owned were many times affixed long after the work had come forth from his inner vision onto the canvas. Often the work was completed before Klee named it.

Klee's most abstract works, found in "the innermost circle of the Weimar period," exhibit his musical influences. The titles, unlike those of most of Klee's works, are also abstract. In 1922, he painted Diometric Gradation. In 1923, Klee produced Harmony in Blue and Orange;

Harmony of Squares; Architecture: Cubes Graded in Red, Yellow, and Blue; Architecture (Yellow-Violet Stepped Cubes); and Intensification of Color from the Static to the Dynamic. In these works of 1923 one finds a correspondence to Schoenberg's dodecaphonic system. This connection between the twelve-tone system and Klee's paintings is elucidated in the following statements.

> In his [Klee's] work one finds linear configurations that are melodic--rhythmic arpeggios and polyrhythms, tonal compositions based on a keynote and polytonal compositions with several centers, chromatic color scales in major and minor keys. He used such terms himself, for lack of a precise terminology of visual elements, and refused to acknowledge the basic distinction between painting as a spatial art and music as an art in time.
>
> Rhythm is a phenomenon governed by natural and artistic laws; it has a spatial and temporal value and holds the world together. In works such as Intensification of Color (1923) it comes rather clearly to the fore, and helps to determine both the theme and the form. Klee often counted while working; with him, intuition and analytic thought did not stand in each other's way. Once he even wrote down the rhythmic pattern of one of his chessboard compositions, with correlated, discontinuous, reversible series of numbers, in order to calculate the static and dynamic relations. The horizontal and vertical totals are the same, as in a "magic square." Artistic freedom thus finds its fulfillment in the strictest discipline, only to be reawakened to spontaneous life. In the dialogues in Thomas Mann's Doctor Faustus, which are based on Mann's conversations with Schönberg, the magic square, subdivided into smaller squares and provided with numbers, is discussed in a way that also illuminates the rigorous procedure of these compositions of Klee's. It corresponds to the complete integration of all dimensions in Arnold Schönberg's twelve-tone system, which appeared in 1923 simultaneously with Klee's compositions. In both cases the

> work is developed from a basic scale; it obeys laws of astronomic regularity and complexity, but laws that do not control every detail. (24:215-216)

In a somewhat different phase of his work along these lines is the dimension of chromatic harmony. "It lies not only between the major and minor keys but also between the irrationality of color as such and the logic of the color intervals in every respect." (24:216) Klee's Table of Colour (in grey major), 1930, is described here.

> The musical analogy in apt: Klee places colour-squares into his picture space like sounds. Like the notes of Webern, each has its own value and sounds clearly, although it is conditioned by adjacent sounds or colours. One tends to think of Klee's chequerboard patterns as formally negative, as merely vehicles for colour juxtaposition, but of course the very tidiness of the organization has its own expressive power and, what is more, the colour areas are not all equal in size. Each story is a little higher than the preceding one. The result of this is a lightening and lifting of the whole construction. The specific location of the colours within the pattern is of great importance. A surprising range of different effects results from seeing the picture turned upside down or sideways. (45:42)

The above reference to Anton Webern leads logically to the discussion of his Symphony for Small Orchestra, Op. 21 (1928), a correlation for Klee's Table of Colours (in grey major), 1930).

Anton Webern (1883-1945) studied with Arnold Schoenberg, and like Alban Berg, always remained one of his master's most ardent defenders. Webern, Viennese by birth, worked with Schoenberg from 1904 to 1910 but composed independently thereafter.

Most authorities agree that Webern cut himself off from the music methodology of the past more so than either Schoenberg or Berg. Yet, what Schoenberg, Berg, and Webern always sought in their compositions was unity and comprehensibility. In a series of lectures, later edited by Willi Reich in a booklet called The Path to New Music, Webern paid homage to those composers whom he considered "great." Those were the ones who strove "to express unity as clearly as possible." Webern discussed the means employed for expressing this unity.

> One means of doing it was tonality. Another was provided by polyphony. One of the earliest surviving polyphonic pieces is a canon--an English summer canon from the 13th century. What is a canon? A piece of music in which several voices sing the same thing, only at different times; often what is sung occurs in a different order (crab canon, mirror canon). The crowning glory of polyphonic music was the fugue, based on a fugue theme (answer, stretto, etc.). Why does this crop up again? Indeed, yet again, it was the same thing but different! Thematic unity came with homophonic music, but the fugue, too, is really thematic. Now something very remarkable emerged; soon there was an attempt to create some kind of unifying thematic connection between the principal part and the accompaniment. We see an absolute pull from homophonic music back to polyphony, an urge to deepen and clarify the unity. (58:52)

Webern's next point was to show how an unusual degree of unity came about in twelve-tone composition.

> . . . an idea should be presented in the most multifarious way possible.
>
> One such way is backwards movement--cancrizan; another is mirroring--inversion. The development

> of tonality meant that these old methods or presentation were pushed into the background, but they still make themselves felt in a way, even in classical times, in "thematic development." This path led to every-increasing refinement of the thematic network.
>
> How has such an unusual degree of unity come about in twelve-note music? Through the fact that in the course of the row on which the composition is based no note may be repeated before all have occurred. This law developed gradually, on its own, but it would have been impossible without using both the paths we have described. And here the urge toward maximum unity found its fulfillment. For the rest, one composes as before, but on the basis of the row; on the basis of this fixed series one will have to invent. (58:53)

Just as German figurative Expressionism progressed from that art typified in Die Brücke to early Abstract Expressionism in Der Blaue Reiter to later Abstract Expression at the Bauhaus, so also German Expressionism in music progressed from the early post-Wagnerian works of Schoenberg to the more abstract style of pantonality, to the still more abstract style of the twelve-tone method of composition. Hence, a brief explanation of the latter method of composition is presented.

Schoenberg, in his Style and Idea stated that, like any good method of composition, the aim of composition with twelve tones is comprehensibility. Moreover, he said that this method grew out of "necessity."

> After many unsuccessful attempt during a period of approximately twelve years, I laid the foundations for a new procedure in musical construction which seemed fitted to replace those structural differentiations provided formerly by tonal harmonies.

> I called this procedure Method of Composing with Twelve Tones Which are Related Only with One Another.
>
> This method consists primarily of the constant and exclusive use of a set of twelve different tones. This means, of course, that no tone is repeated within the series and that it uses all twelve tones of the chromatic scale, though in a different order. It is in no way identical with the chromatic scale.
>
> . . . a basic set (BS) consists of various intervals. It should never be called a scale, although it is invented to substitute for some of the unifying and formative advantages of scale and tonality. The scale is the source of many figurations, parts of melodies and melodies themselves, ascending and descending passages, and even broken chords. In approximately the same manner the tones of the basic set produce similar elements. . . . The basic set functions in the manner of a motive. This explains why such a basic set has to be invented anew for every piece. It has to be the first creative thought. It does not make much difference whether or not the set appears in the composition at once like a theme or a melody, whether or not it is characterized as such by features of rhythm, phrasing, construction, character, etc.
>
> . . . .
>
> From the basic set, three additional sets are automatically derived: 1) the inversion; 2) the retrograde; and 3) the retrograde inversion. The employment of these mirror forms corresponds to the principle of the absolute and unitary perception of musical space. (64:107-116)

Schoenberg began composing with the twelve-tone method in 1923, the very year in which Paul Klee, who acknowledged himself an admirer of Schoenberg, undertook his mathematically precise compositions in painting.

Fr

It was Anton Webern who simplified the means Schoenberg provided in the dodecaphonic system. In this sense, Webern is a musical figure correlative to Klee in his supra-objective paintings at the Bauhaus. Like the "crystalline," supra-objective paintings of Klee, the music of Webern is

> . . . in its mature utterance a wonder of subtlety and severe formal fantasy, not intoxicated by any daemonism or euphoria contained in it but summoning up form as a regulated phenomenon out of the inaudible world of structural quantity-relations. Here precisely is the point where new claims and demands are raised, which among the younger generation, the 'Webernites', are long since over the danger of regressing to the stage of useless creative doubts and dialectical scruples.
>
> This return to the sphere of material objectivity is not in the least incompatible with the fact that Webern's work is rooted 'in an almost exclusively lyrical nature', as the composer himself wrote in a letter. It is that scanty, undecorated, unrhetorical lyricism which in poetry, painting and even architecture represents the best and truest achievement of our time, a new lyrical involvement that remains 'outside' in order to embrace the totality of existence, and no longer thrashes about 'within' in sterile excitement amid that dialectical jungle of experience lying between sentiment and nervous reflex. (81:31-32)

Webern and Klee both possessed the happy facility of being able to join in their works the qualities of fantasy and structural system.

The supra-objectivity of Webern's music is elucidated further, when one realizes that Webern "dematerialized" the twelve-tone method as it were.

> He is the only one who in his music organised more than the stratum of pitch-levels; the only one who was conscious of the structured, spatial dimension where the antithesis of vertical and horizontal no longer exists. His fundamental structural element is not the note but the interval--the interval between two notes, conceived melodically, as a unit of measure; thus the two- or three-note motive presents itself as the true objective in the development of his working-material. (81:32)

Schoenberg was the first to point out the unity of musical space in which vertical and horizontal forces were to be identified as one. In effect, however, Schoenberg realized this space time by linking his series of twelve notes with a theme, because the horizontal and vertical are interpenetrated in performance and thus this means of achieving unity is lost. Webern handles the problem of unity differently.

> . . . Schönberg thematises his series, Webern dethematises it; Schönberg uses it for that 'composition' from which Webern frees it (thereby establishing for the first time a link between interval-function and the overall structure). Schönberg builds his series out of the intervals from fundamental to tritone and their inversions, with the exception of the fourth, which with him never appears as a fifth. Schönberg lays out his serial construction with the lordliness of one who could do so as if there were no such thing as construction; in Webern, even the densest and most complex sound-structure is never construction but only projection into space and time. (81:33)

So also in the works of Paul Klee even the most complex sight-structure is never construction but rather projection into space and time. It is supra-objectivity.

Pierre Boulez, who himself was influenced by Webern, makes statements regarding Webern's new sensibility in music, akin to Klee's crystalline approach to painting. Boulez discussed Webern's contrapuntal use of sound and silence. He said:

> . . . that Webern was obsessed with formal purity to the point of silence, it was an obsession that he carried to a degree of tension hitherto unknown

> in music.
>
> . . . .
>
> . . . let us add that this feature is one of the most irritant and provocative in his work. One of the truths hardest to demonstrate is that music is not just 'the art of sound'--that it must be defined rather as a counterpoint of sound and silence. Webern's one, unique, rhythmic innovation is this conception whereby sound and silence are linked in a precise organisation directed toward the exhaustive exploitation of our powers of hearing. (81:40)

As Webern tantalizes the power of the ear, Klee titillates the powers of sight.

Furthermore, just as Klee was intrigued by the form of the fugue, so also Webern was a virtuoso at canonic writing. This technique is well displayed in his Symphony for Small Orchestra, Op. 21 (1928) in which the first movement is a double canon. Scored for clarinet, bass clarinet, two French horns, two harps, violins, violas, and cellos, it takes just under ten minutes to perform.

The row, or series of twelve notes, is constructed symmetrically, so that the last six notes of the row, when read in retrograde, are in the same order intervalically as the first six notes read forward. "By using a row that turns in upon itself, as it were, Webern achieves that sense of immobility, of movement beyond time, which was one of his preoccupations." (47:392) It has been noted that Klee too, was preoccupied with movement.

Because Webern uses a row in which it and its retrograde are identical, in the working out of the Symphony, Webern limits himself to using the row only in its original and its inversion. The row is not used thematically. The instrumentation of Webern is typical, and can be traced back to the influence of Schoenberg's concept of Klangfarbenmelodie or "tone-color melody." That is, when the instruments play no more than a few notes successively, the constant change in timbre makes timbre itself as important as pitch.

The entire first movement of the Symphony is illustrated at the close of this discussion. The original row has been labeled. The first canon begins in the second horn and is imitated by the second horn in contrary motion. The lower canon begins in the harp part on F, presenting an inversion of the row, while the answering voice presents the row itself beginning on C sharp also in the harp in contrary motion.

Webern's Symphony may be considered a musical parallel for Table of Color (in grey major), 1930 by Paul Klee. Like the notes of the row expressed in the first movement of Webern's Symphony, each color square of Klee's painting has its own value. Like the use of retrograde or inversion techniques, viewing the painting sideways or upside down varies the effect.

As for literature, none in the conventional sense of the term issued from the Bauhaus. In the Bauhaus theater, however, sound, word, and language were treated experimentally. It will be recalled that it was the aim of the Bauhaus to unify the arts and crafts into a synthetic whole. Thus, this goal was also sought in the theater. Like Klee's supra-objective paintings and Webern's music, the Bauhaus drama served ". . . the metaphysical needs of man by constructing a world of illusion and by creating the transcendental on the basis of the rational." (26:81)

Lothar Schreyer, an Expressionist dramatist of the abstract style, planned to form a Bauhaus theater in 1922. This plan failed, however, because no stage was available. Moreover, about this time, German literary Expressionism was on the wane. There was a great deal of skepticism about the theater. Satire became popular. The Dadaists were happiest when ". . . mocking the antiquated forms of the contemporary theater." (26:82) However, Schreyer's theories would be experimented by Oskar Schlemmer.

As noted, there was no stage for experimentation with drama during the Weimar period of the Bauhaus but when the Bauhaus moved to Dessau in December, 1926, a "house-stage" was available. Oskar Schlemmer (1888-1943), among others interested in the theater, like Molholy-Nagy, was concerned with uncovering the true meaning of stage. He was inspired by Philipp Otto Runge (1777-1810), who felt that the strictest precision is necessary in those art works which most sincerely arise from the imaginative and mystical soul. Schlemmer wanted a supra-objective theater, ". . . unhampered by externals." (26:85)

The elements of the theater of the Bauhaus which Schlemmer felt to be the most important were

> . . . SPACE as a part of the larger total complex, building (Bau) . . . COLOR and LIGHT, to which we attach a new importance. We are primarily visually oriented beings and can therefore take pleasure in the purely optical, we can manipulate forms and discover mysterious and surprising effects in mechanical motion from concealed sources; we can convert and transfigure space through form, color, and light. (26:88)

This concept of color is more abstract than that expressed by Kandinsky in Concerning the Spiritual in Art (1912). It is more abstract than the manner in which Schoenberg used color in Die Glückliche Hand (1913) or Kandinsky in Der Gelbe Klang (1912). Schlemmer refers above to a purely optical experience, inferring that a psychical experience need not be concomitant with it.

Schlemmer noted in a lecture given at the Bauhaus, March 16, 1927, that the mechanical stage had not yet been perfected. According to him, ". . . man remains perforce our essential element . . . he will remain so as long as the stage exists." (26:91) Besides space, color, and light, Schlemmer considered structure, sound, word, and language to be important elements of the theater. The element of language can only be created by man. Aware of its primal importance, he stated:

> We confess that up to now we have cautiously avoided experimenting with this element of language, not in order to de-emphasize it but, conscious of its significance, to master it slowly. For the time being we must be content with the silent play of gesture and motion--that is, with pantomime--firmly believing that one day the word will develop automatically from it. Our decision to approach the human word "unliterarily," in its primary state, as a happening, as if it were being heard for the first time, makes this particular field a problem and a challenge. (26:91)

He concluded his remarks about sound, word, and language by citing an experiment called "House Pi." In this approach to word development, a stage is prepared with spatial relationships and experimental lighting is used. The players were to "extract" some action by means of chance, inspiration, and extemporizing (26:91).

The last elements of the stage discussed in the lecture were sound and harmony, considered dually. Schlemmer felt that the gong and tympani provided stimulation of aural expression sufficiently experimental at the time.

Thus, for sound, word, and language, considered as a tripartate entity, and for sound and harmony, considered as a dual entity, Schlemmer said the following are possibilities: "murmuring and hissing noises; double-talk and jabbering; an occasional bit of pandemonium, perhaps also a phonograph, piano, and trumpet. . . ." (26:n.p.)

Thus, there were no plots to the dramas of the Bauhaus theater. Rather, the Bauhaus stage directors and players confined themselves to experiments with pantomime. Pantomime is as non-objective or supra-objective as language can become.

An illustration of Schlemmer's pantomime Treppenwitz (1925) is presented among the examples following this discussion.

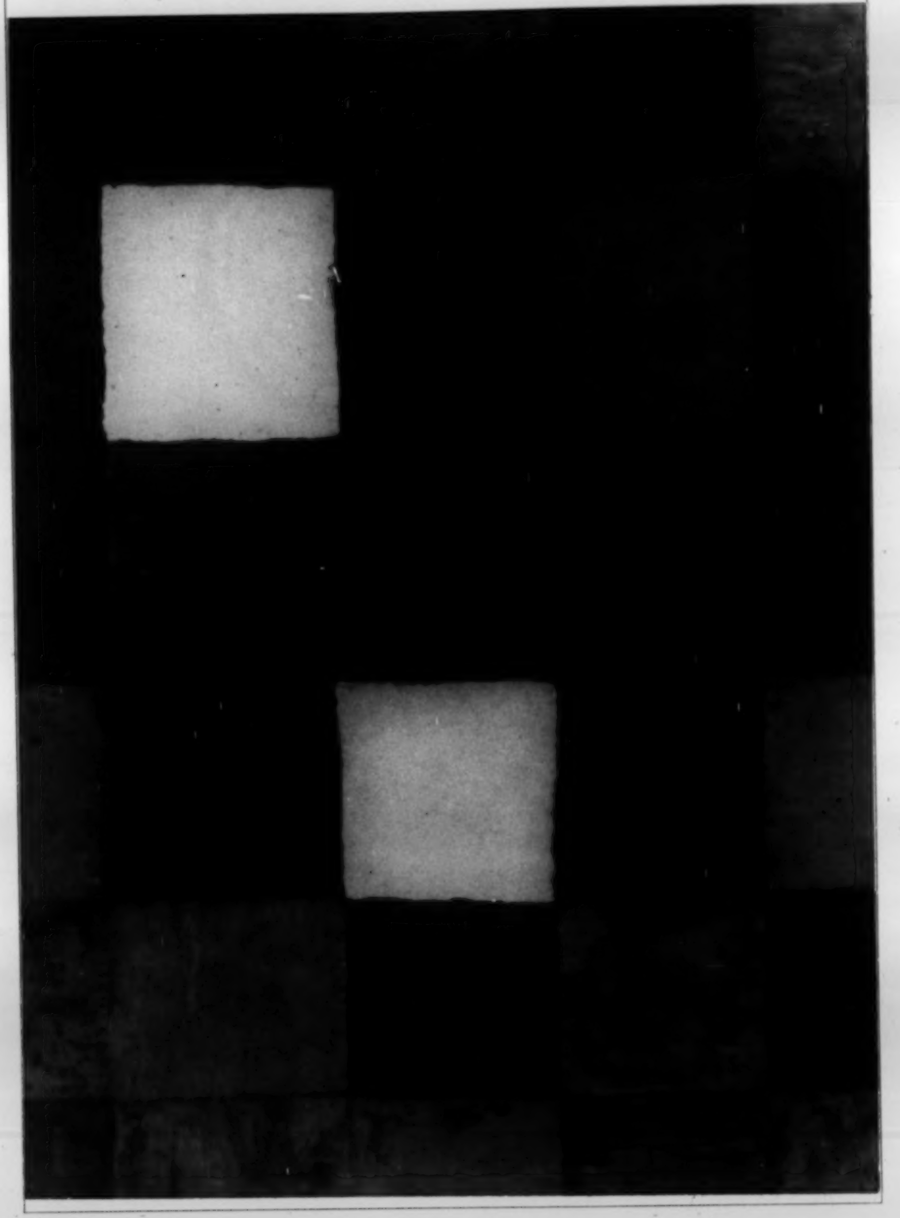
EXAMPLES ILLUSTRATING PARALLELS IN THE CONCEPT

"Supra-Objectivism"

Painting

Table of Colour (in grey major)

Paul Klee (1979-1940)



Music

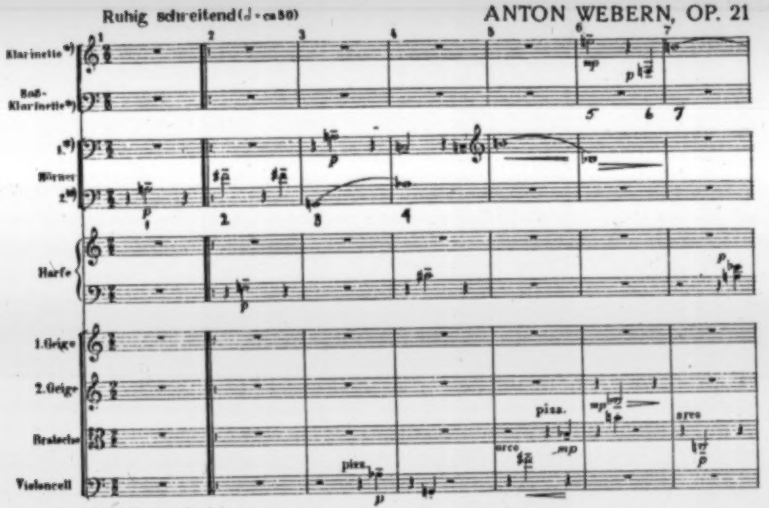
Excerpts from Symphony for Small
Orchestra, Op. 21

Anton Webern (1883-1945)

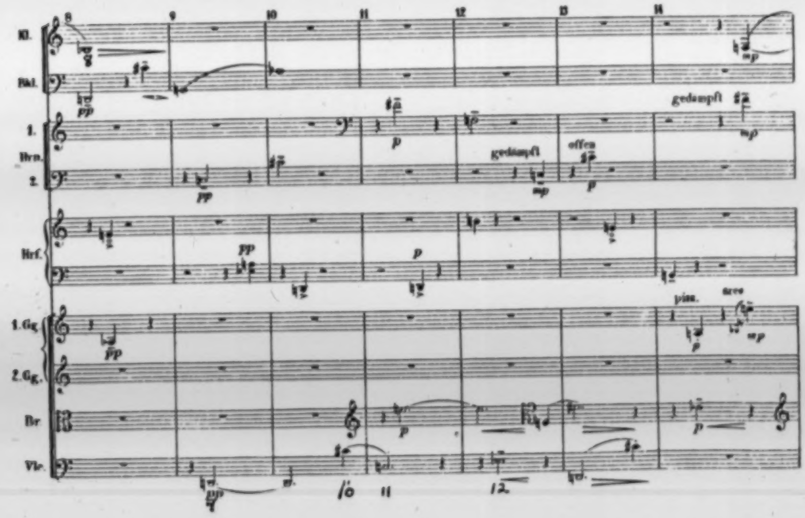
MEINER TOCHTER CHRISTINE

I

ANTON WEBERN, OP. 21


Ruhig schreitend (𝅗𝅥 = ca 50)
Klarinette *)
Baß-Klarinette *)
1. *)
Hörner
2. *)
Harfe
1. Geige
2. Geige
Bratsche
Violoncell
pizz.
arco
p
mp
5 6 7
1 2 3 4

*) Klingt wie notiert


Kl.
Bkl.
1.
Hrn.
2.
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1. Gg.
2. Gg.
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Vlc.
gedämpft
offen
pizz.
arco
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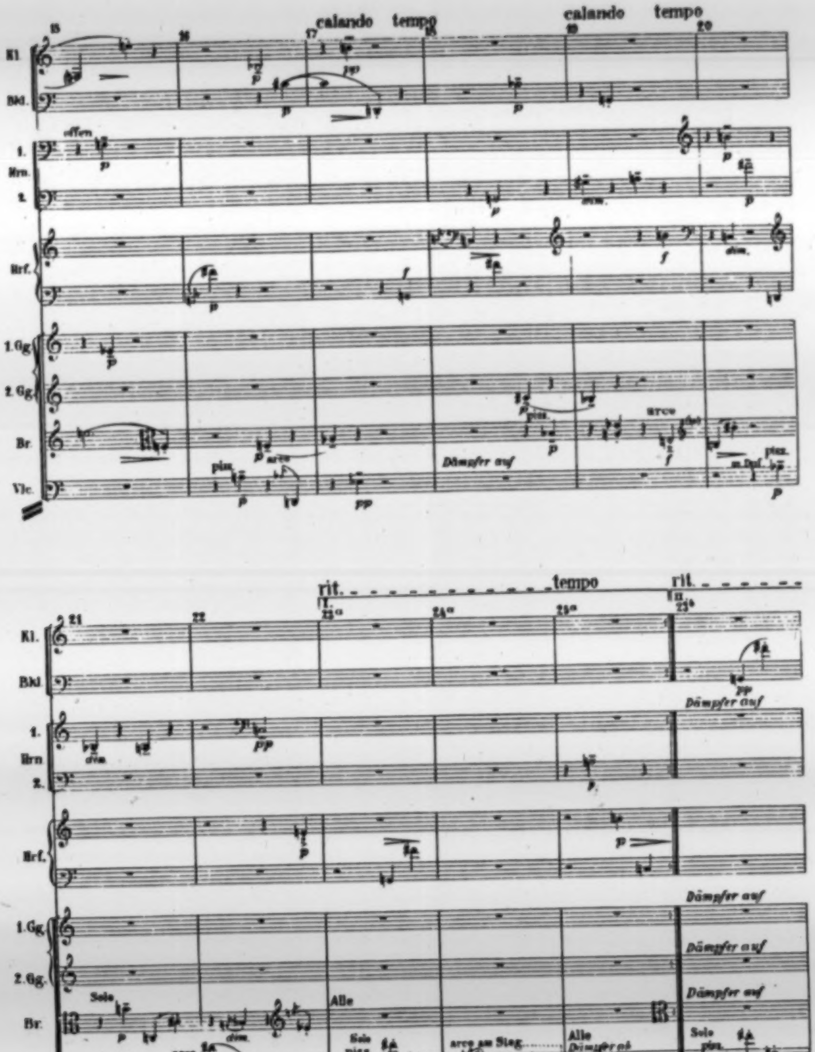
10 11 12


calando tempo
calando tempo
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Bkl.
offen
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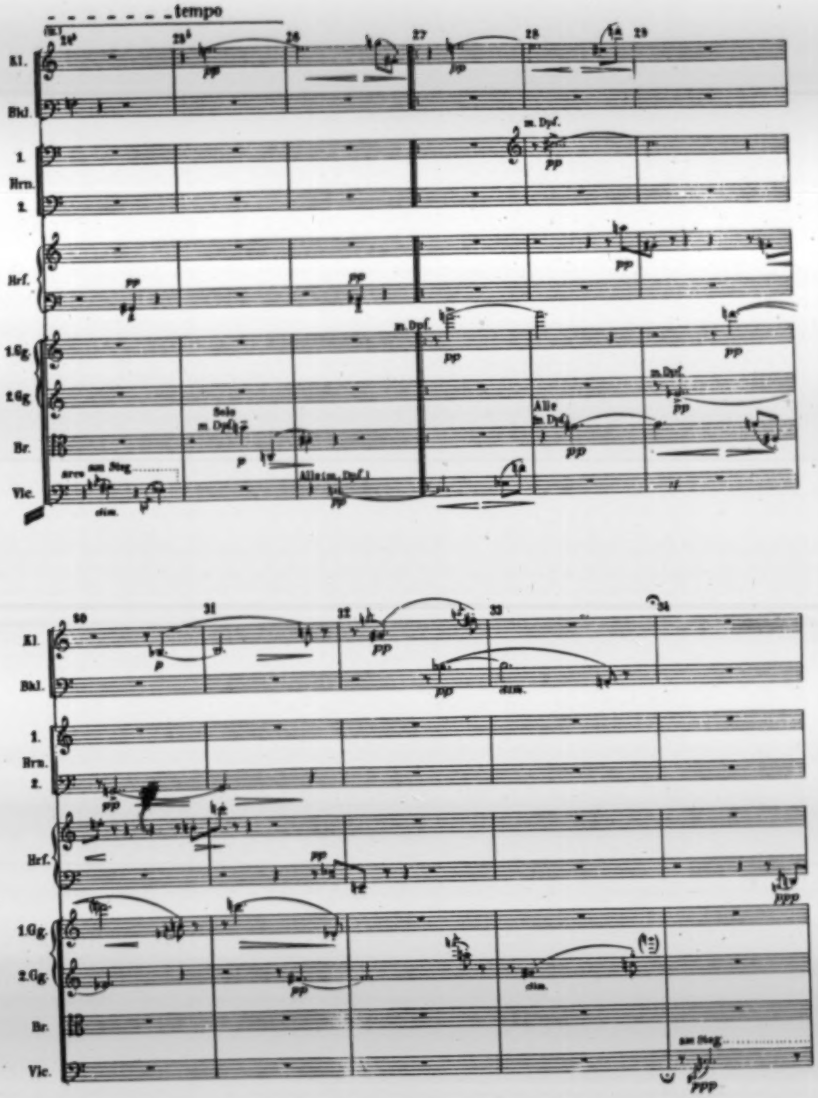
Hrn.
2.
Hrf.
1. Gg.
2. Gg.
Br.
Vlc.
pizz.
arco
Dämpfer auf
dim.
m. Dpf.
rit. tempo
rit.
I.
II.
Dämpfer auf
Solo
Alle
Solo pizz.
arco am Steg
Alle Dämpfer ab
Solo pizz.
pp
p
f


tempo
24
25
26
27
28
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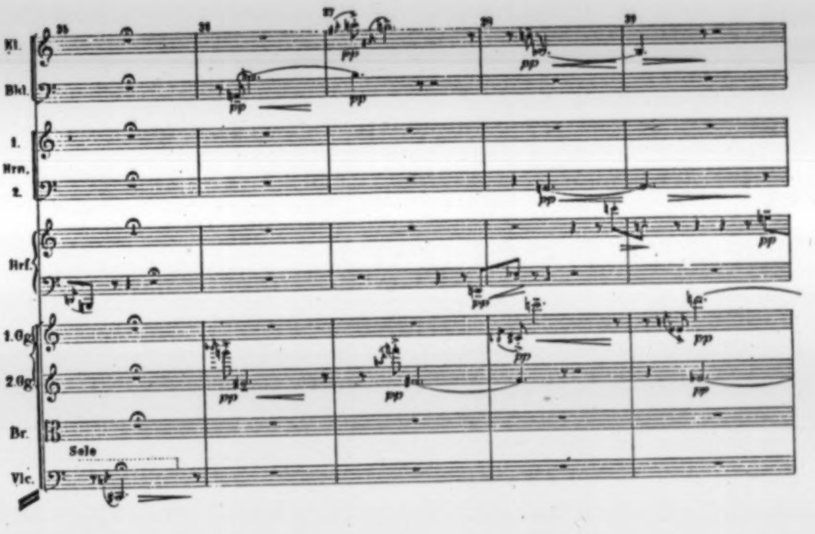
31
32
33
34
Kl.
Bkl.
1.
Hrn.
2.
Hrf.
1.Gg.
2.Gg.
Br.
Vlc.
pp
p
ppp
m. Dpf.
Solo
m. Dpf.
Alle
Alle (m. Dpf.)
arco
am Steg
am Steg
dim.


Kl.
Bkl.
1. Hrn. 2.
Hrf.
1. Gg.
2. Gg.
Br.
Vlc.
Solo
pp
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pp
pp
pp
pp
m. Dpf.
Dämpfer ab
Dämpfer ab
Dämpfer ab
Solo
o. Dpf.
Solo
Solo
Alle
fp
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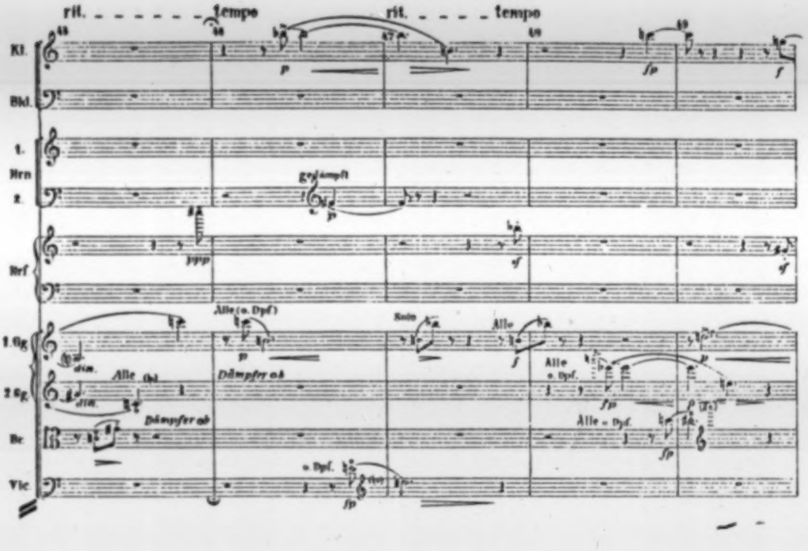
p
p


rit.
tempo
rit.
tempo
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Bkl.
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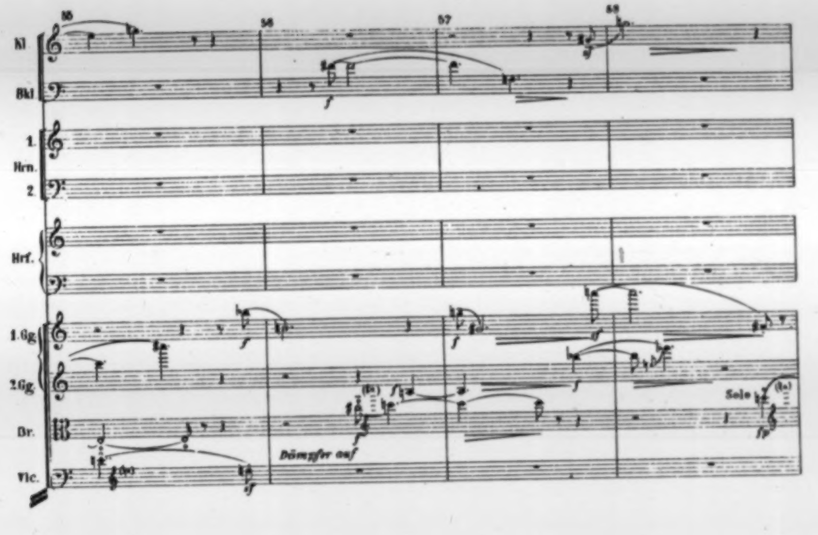
Hrn
2.
Hrf.
1. Gg.
2. Gg.
Br.
Vlc.
gedämpft
ppp
Alle (o. Dpf.)
Dämpfer ab
Solo
Alle
Alle
o. Dpf.
Alle o. Dpf.
dim.
o. Dpf.
(o. Dpf.)
Dämpfer auf
Solo
Solo
Alle
Solo
Alle
Alle


55
56
57
58
Kl
Bkl
1.
Hrn.
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1.Gg
2.Gg
Br.
Vlc.
f
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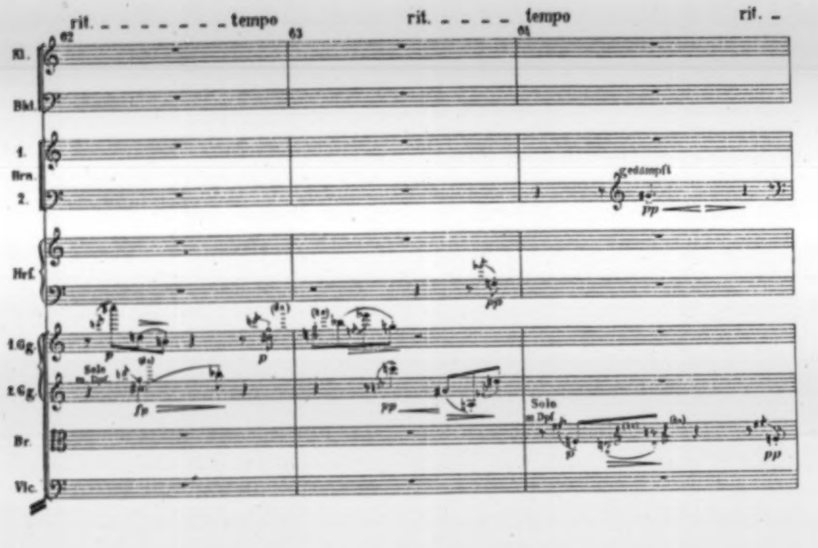
f
f
sf
Solo
fp
Dämpfer auf
sf
59
60
61
rit.
tempo
p
p
p
m. Dpf.
pp
Dämpfer auf
Alle
Dämpfer auf
p
Dämpfer auf
Solo
m. Dpf.
pp


rit. - - - - - - - tempo
rit. - - - - tempo
rit. -
62
63
64
Kl.
Bkl.
1.
Hrn.
2.
gedämpft
Hrf.
1.Gg.
2.Gg.
Solo
m.Dpf.
Br.
Vlc.
p
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- - - - - - - tempo
- - - - - tempo
rit. - - - - - -
1.
2.
65a
66a
65b
66b
Alle (m. Dpf.)
Alle (m. Dpf.)
Alle (m. Dpf.)
m Dpf.
pp

Pantomime

Treppenwitz

Oskar Schlemmer (1888-1943)

Summary

The abstract style in German Expressionism was non-objective or non-representational in form as compared with the figurative type of German Expressionism discussed in Chapter III. The German Abstract Expressionists gradually stripped their work of object representation, and instead searched for the spiritual meaning in objects.

Two characteristics of German Abstract Expressionism were found in art, music, and literature: (1) symbolic use of color, and (2) supra-objectivism.

Considered by many to be the first true Abstract Expressionist, Wassily Kandinsky, in 1911, cofounded with Franz Marc a group which they called Der Blaue Reiter. The works exhibited by this group became more and more abstract in nature. Der Blaue Reiter Almanac was a collection of works of artists, musicians, and essayists in which a synthetic relationship among the arts was advocated.

It was in Concerning the Spiritual in Art, published in 1912, that Kandinsky treated his theory of color symbolism at great length. According to him, colors produce psychic effects in the beholder. Moreover, Kandinsky related color to music in analogous terms.

Many of Kandinsky's works include the names of colors in the title. Painting with Red Spot (1914) and

Red Spot II (1921) were the examples discussed, the latter being the more abstract of the two. In the former painting, the red spot was a light warm red giving ". . . a feeling of strength, vigor, determination, triumph. In music it is as the sound of trumpets, strong, harsh, and ringing." (38:61) In Red Spot II, the red color is the same light warm red, but since Kandinsky had further dissolved form, the trumpet sound of this red was more like a clarion call.

Arnold Schoenberg was profoundly influenced by Kandinsky's Concerning the Spiritual in Art. Schoenberg's atonal opera Die Glückliche Hand (1913) contains not only the composer's musical score, but also his own libretto and stage directions. In this work Schoenberg both followed Kandinsky's theory of Bühnenkomposition (total theater) and his color theory as well. Symbolic in aim, this psychological pantomime, in which only one character sings, is accompanied by orchestration and colored lighting which parallel one another exactly. As in Kandinsky's paintings, the colored effects used by Schoenberg in Die Glückliche Hand were not meant to carry logical meaning, but were rather meant to have an effect on the human psyche. Kandinsky, in his play Der Gelbe Klang (1912) also employed colors in a purely abstract sense.

As for the concept of supra-objectivism in German Abstract Expressionism, Paul Klee is an exemplar. He did not dissolve the object in his paintings, but rather peered through and above the object. He liked to refer to his own works as having a "crystalline" character. Most of his works are supra-objective.

Klee's Table of Color (in grey major) of 1930 was discussed as an appropriate correlation for Anton Webern's music. Klee used color squares in this painting so that each had its own value although conditioned by other colors. Webern's notes also are treated quite independently although affected by adjacent sounds.

A student of Schoenberg who carried the dodecaphonic system to its limits, Anton Webern was as crystalline in his Symphony for Small Orchestra, Op. 21 as Paul Klee in his works. Webern's style was "scanty, undecorated, unrhetorical lyricism . . . a wonder of subtlety and severe formal fantasy." (81:31-32) In this Symphony, instruments play no more than a few notes successively, so that the constant change in tone color makes tone color itself as important as the pitch.

Supra-objectivity in German Abstract Expressionist "literature" can be found in the theatrical experiments of Lothar Schreyer at the Bauhaus. He planned to form an experimental theater at the Bauhaus at Weimar in 1922 but the plan failed because no stage was available. When the Bauhaus moved to Dessau in 1926, however, a stage was obtained. Oskar Schlemmer undertook experimentation with Schreyer's theories. He, like Schreyer, sought supra-objectivity in a theater unhampered by externals. Space, color, and light were essential as purely optical experiences. As for sound, word, and language, players were to act by chance, inspiration, and extemporizing. There were no plots to the dramas of the Bauhaus theater. Schlemmer concluded that pantomime was the best temporary solution to experimenting with language. The pantomime Treppenwitz of 1926 was an example.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDY

Summary

Although there has been consistent growth of humanities programs in education today, there has not been a concomitant availability of good source material for the teaching of these programs. Typically, a humanities course includes the study of history, philosophy, and several arts. In material for such courses, it would seem appropriate that some attempt be made to present a synthesized view.

Some books for humanities courses do include reference to interrelationships which exist among the arts of the early eras. However, little research has been done to discover interrelationships among twentieth-century arts. It was therefore the purpose of this study (1) to adequately study and discover parallels among art, music, and literature in that twentieth-century movement known as German Expressionism, (2) to place the discovered parallels within conceptual frameworks, and (3) to provide representative examples of the parallels discovered in art, music, and literature.

It was argued that noted authorities of the National Council of Teachers of English, the Music Educators National Conference, and the National Art Association have expressed the desirability of using correlation as a mode of teaching fine arts courses.

It was further noted that the factual approach to learning is only a beginning in the educational experience. There is a need not only for more analysis in the teaching-learning situation, but for synthesis as well.

Selected literature for humanities courses was reviewed in order to ascertain principally (1) how much emphasis had been given to the twentieth century as a period, (2) whether an attempt had been made to correlate the arts, (3) whether facts had been tied together within conceptual frameworks, and (4) how much emphasis had been placed on music in general and in the twentieth century in particular.

The review of the literature was selective rather than exhaustive. It was found, however, that in books seemingly appropriate for humanities courses an emphasis is placed upon the visual arts. Most emphasis is given to eras prior to the twentieth century. Attempts to correlate the arts or to point out interrelationships are sporadic. For the most part, but with some exception, authors present material factually and chronologically with no firm analytical approach within conceptual frameworks. Music consistently receives the least emphasis as an art form even in books in which the authors treat only the visual arts and music. Moreover, music of the twentieth century is allotted relatively less discussion than the earlier periods. German Expressionism is sometimes only mentioned as a twentieth-century art movement. Dissertations concerned with German Expressionism typically emphasize the drama or the visual arts. None were found to include a discussion of music in German Expression either with regard to music only or as related to the other arts.

In this study, the meaning of the term Expressionism was explained, both as to specific origin and from the broad point of view. Two types of Expressionism were distinguished: the figurative and the abstract. The figurative variety of German Expressionism was discussed as found in four concepts derived from literary and art history: (1) expression of inward feeling, (2) search for transformation, (3) disillusionment, and (4) struggle between the sexes. Interrelationships were pointed out as discovered in the works of representative exemplars of German Figurative Expressionism under each of these concepts in art, music, and literature. Illustrations of the correlations discovered were presented at the close of the discussion of each concept.

Edvard Munch's Two People (The Lonely Ones), Attraction, The Kiss in art, Arnold Schoenberg's Verklaerte Nacht in music, and Richard Dehmel's Die Verklaerte Nacht in literature were paralleled under the concept of expression of inward feeling.

The painting by Emil Nolde, The Last Supper, Arnold Schoenberg's musical monodrama Erwartung, and Georg Kaiser's drama From Morn to Midnight were correlated to illustrate the concept of search for transformation.

The concept of disillusionment was exemplified by the interrelationships pointed out in Ernst Ludwig Kirchner's painting, Self-Portrait as a Soldier, Alban Berg's opera Wozzeck, and Ernst Toller's drama Masse Mensch.

Oskar Kokoschka's drawing and play Murderer, Hope of Women were correlated with Alban Berg's opera Lulu to illustrate the concept of struggle between the sexes.

The origin and meaning of the term Abstract Expressionism and its relationship to Der Blaue Reiter were given significant attention from a historical point of view. Der Blaue Reiter Almanac was likewise treated under a separate sub-heading because of the fact that its authors' stated purpose was to synthesize the arts. Two concepts of German Abstract Expressionism were discussed: (1) symbolic use of color, and (2) supra-objectivism. Painting, music, and literature were studied and parallels discussed as found in the works of representative artists in German Abstract Expressionism under each concept noted above. Illustrations of the parallels in painting, music, and literature were presented at the end of the comments concerning each concept.

Wassily Kandinsky's Painting with Red Spot and Red Spot II, Arnold Schoenberg's opera Die Glückliche Hand, and Kandinsky's play Der Gelbe Klang were correlated under the concept of symbolic use of color.

The concept of supra-objectivism was illustrated by the parallelism found in Paul Klee's painting Table of Colour (in grey major), Anton Webern's composition Symphony for Small Orchestra, Op. 21, and the experimental pantomime directed by Oskar Schlemmer in the Bauhaus theater.

Conclusions

Based upon the review of the literature, it is concluded that if the needs of students are to be met in humanities courses, materials are required which both analyze and synthesize the arts within conceptual frameworks. It is not sufficient in the teaching-learning process to present facts in chronological order. Moreover, the emphasis placed upon the twentieth-century arts should be equivalent to that placed on the earlier periods of history. The little attention given to music, relative to that given the other arts, in books seemingly appropriate for humanities courses, is a crucial issue.

It is further concluded from the research, that there are concepts common to art, music, and literature in German Expressionism of both the figurative and abstract variety. Moreover, parallelisms exist among specific examples of the arts in German Expressionism. These were related under concepts and illustrated in this study. It seems logical, therefore, that the same discoveries can be made with regard to other movements in the twentieth-century arts.

Recommendations for Further Study

The problem of interesting music educators in the development of materials for humanities courses should be studied. Better instructional aids are needed in such courses especially where music is the core. However, the art of music should at least receive an appropriate share of emphasis in any related arts course.

Within the twentieth century there are artistic movements other than German Expressionism which should be investigated. French Fauvism and Cubism, Italian Futurism, Russian Rayonism and Suprematism should be studied for concepts inherent in these movements and for possible correlative content among the various arts. Action painting of Americans such as Jackson Pollock and Willem de Kooning, British Constructivism as exemplified by the work of Victor Pasmore, Op Art and Pop Art should also be investigated from the conceptual standpoint and parallels discovered, if possible, in music and literature.

Moreover, studies could be made to discover the divers influences artists have exerted upon one another across periods. Some work has already been done, but little which approaches a synthetic view of these cross currents within one segment of history. For example, it would be of interest to know all the earlier art forms or literary examples which have inspired contemporary composers, or which musical compositions of the past have inspired contemporary artists such as painters and poets.

Finally, it is recommended that all visual arts be studied for their interrelatedness with music and literature in the twentieth century. Architecture, sculpture, photography, as well as theater and the dance in all forms, are possible rich sources for discovering correlations.

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